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# ART AND ARCHAEOLOGY

*An Illustrated Monthly Magazine*

Published by THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON,  
AFFILIATED WITH THE  
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXII

OCTOBER, 1926

NUMBER 4

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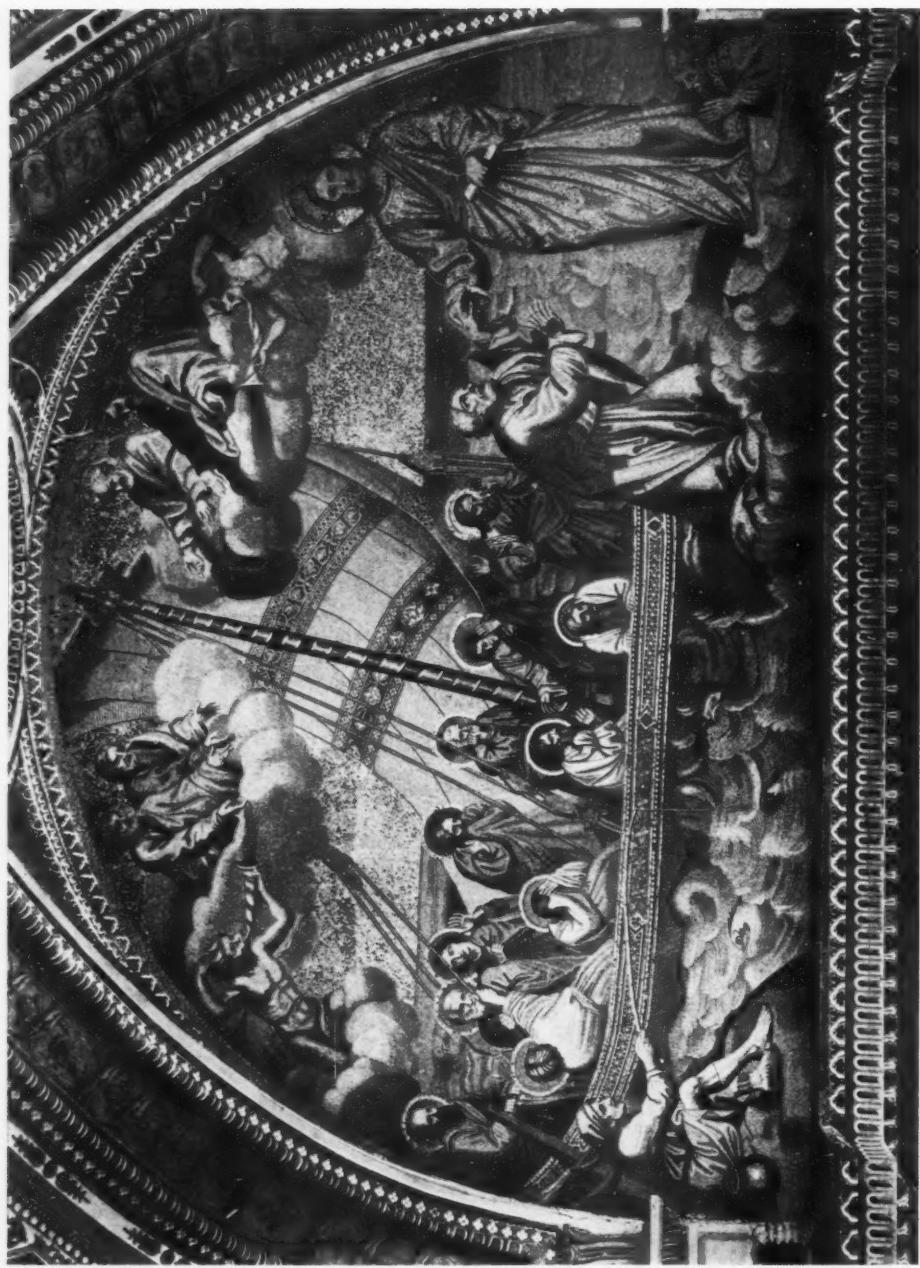
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Advertisements should be sent to the Advertising Manager, 521 18th St., Washington. European advertising may be sent to the London Office, Dorland House, 14 Regent Street, London, W. I.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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GIOTTO'S MOSAIC OF PETER WALKING ON THE WATER, IN THE CHURCH OF SAN PIETRO.

# ART and ARCHAEOLOGY

## *The Arts Throughout the Ages*

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VOLUME XXII

OCTOBER, 1926

NUMBER 4

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### WHAT ROME CONTAINS IN ILLUSTRATION OF THE HISTORY OF ART

By WILLIAM SENER RUSK

IN no field of human activity is the eternity of Rome more evident than in the field of art, and nowhere else is it so easy to realize that culture and art run parallel courses—art being but the final expression of the highest feelings of a culture. To the student of antiquity Rome offers remains from Neolithic times to the fall of the pagan Empire, including not merely Neolithic, Etruscan, and Roman treasures, but, through the patronage of imperial and modern times, much that is finest of Greek, and even Oriental and Egyptian work. To the student of mediaeval art Rome must always stand as the capital of the Holy Roman Empire—the seat of the Papacy and the head of Christendom—poverty-stricken and looking backward for inspiration, but the first to feel the stirrings of the Renaissance under Cavallini and his school. In the Renaissance period the student finds Rome the most generous patron and school of art—Giotto de-

rives at least in large part from Cavallini; Donatello and Brunelleschi “find themselves” only after study in Rome; and in the sixteenth century Raphael and Michelangelo find adequate reward only in Papal Rome. The Baroque period centers in Rome, with all its lavish, restless ornamentation—its appeal to a gilded piety. Since the days of Tiepolo and Canova, Rome has had less to say to the student of art, but the city must always remain the “school of the artist”—so long as European art from earliest times to the eighteenth century is cherished.

Making no attempt at completeness, the remainder of this brief paper will list a few of the outstanding works of art to be found in Rome, arranged in chronological order. For the sake of variety we will begin with painting rather than with architecture.

For Egyptian painting one goes to Cairo, to Paris, to London, and to the great museums in these cities, with



BOTTICELLI'S INCIDENTS FROM THE LIFE OF MOSES, IN THE SISTINE CHAPEL.



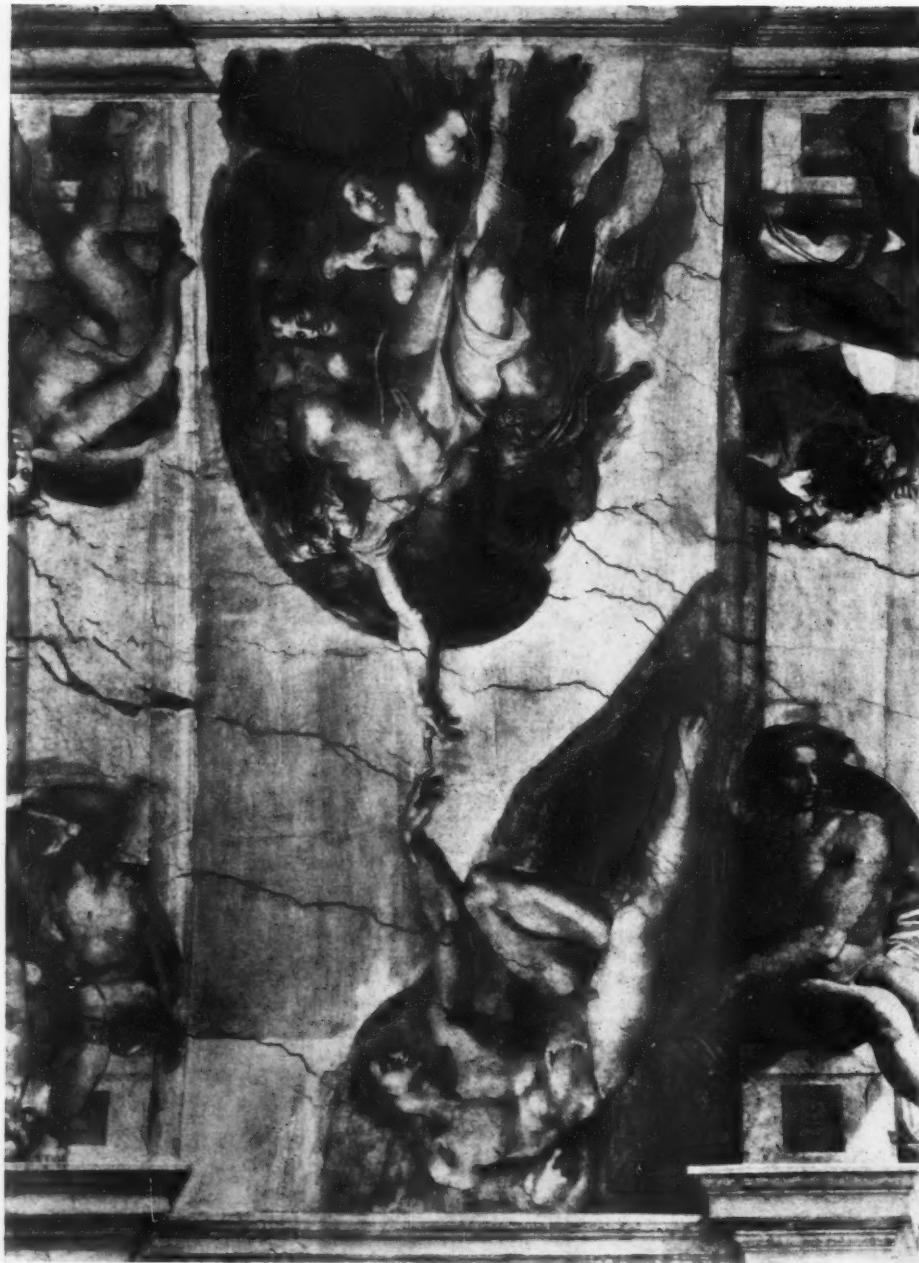
PERSEUS TURNS HIS ENEMIES TO STONE WITH THE GORGON'S HEAD, AS CARAVAGGIO SAW IT. [THIS PAINTING IS NOT IN ROME, BUT IN THE LOUVRE, PARIS. IT IS SHOWN HERE MERELY AS AN EXAMPLE OF THE PAINTER'S STYLE.]

good examples in Berlin, and to an increasing extent in Boston and New York. Mesopotamian painting leads one to the Louvre and the British Museum. For Greek painting and its Roman offshoots one need not go

beyond the Vatican and Capitoline collections, with perhaps a trip to Naples. For vases, too, fine collections are available in the Villa Giulia galleries. For Etruscan and Roman craftsmanship there are the Baths of



FRA ANGELICO IN AN UNFAMILIAR AND MODERNISTIC NOTE, IN HIS MIRACLE OF ST. NICHOLAS OF BARI IN THE VATICAN GALLERY.



THE CREATION OF MAN. MICHAELANGELO'S CONCEPTION IN THE SISTINE CHAPEL, SHOWS THE PAINTER AT THE HEIGHT OF HIS POWERS.



DOMENICHINO'S ORIGINAL SIN, IN THE ROSPIGLIOSI GALLERY, CURIOUSLY REVERSES THE FAMILIAR BIBLE.



RAPHAEL'S MADONNA DI FOLIGNO, IN THE VATICAN GALLERY.



AURORA, BY GUIDO RENI, IN THE ROSPIGLIOSI GALLERY.

Titus (if one includes mosaics under the head of painting), the frescoes in Livia's villa, at the Farnesina, the Rospigliosi and Barberini palaces, the Baths of Caracalla, and in the Capitoline, Lateran, and Vatican collections, the last named containing some good Etruscan work.

The Roman catacombs give the best examples of Early Christian fresco; the Roman churches, Sta. Sabina, Sta. Costanza, Sta. Pudenziana, and the rest, of Early Christian mosaic; and the Vatican Library, the best collection of early miniatures.

With the Gothic and early Renais-

sance periods Cavallini's work appears in Sta. Cecilia and in Sta. Maria Trastevere. Giotto's *Navicella* is placed in S. Pietro. Masolino frescoes in San Clemente; Fra Angelico decorates the Nicholas V Chapel in the Vatican; Botticelli, as well as Ghirlandaio, Signorelli, Roselli and Perugino paint in the Sistine Chapel, while the Umbro-Florentine, Melozzo da Forli, leaves his music-making angels at S. Pietro, and his Sixtus IV in the Vatican.

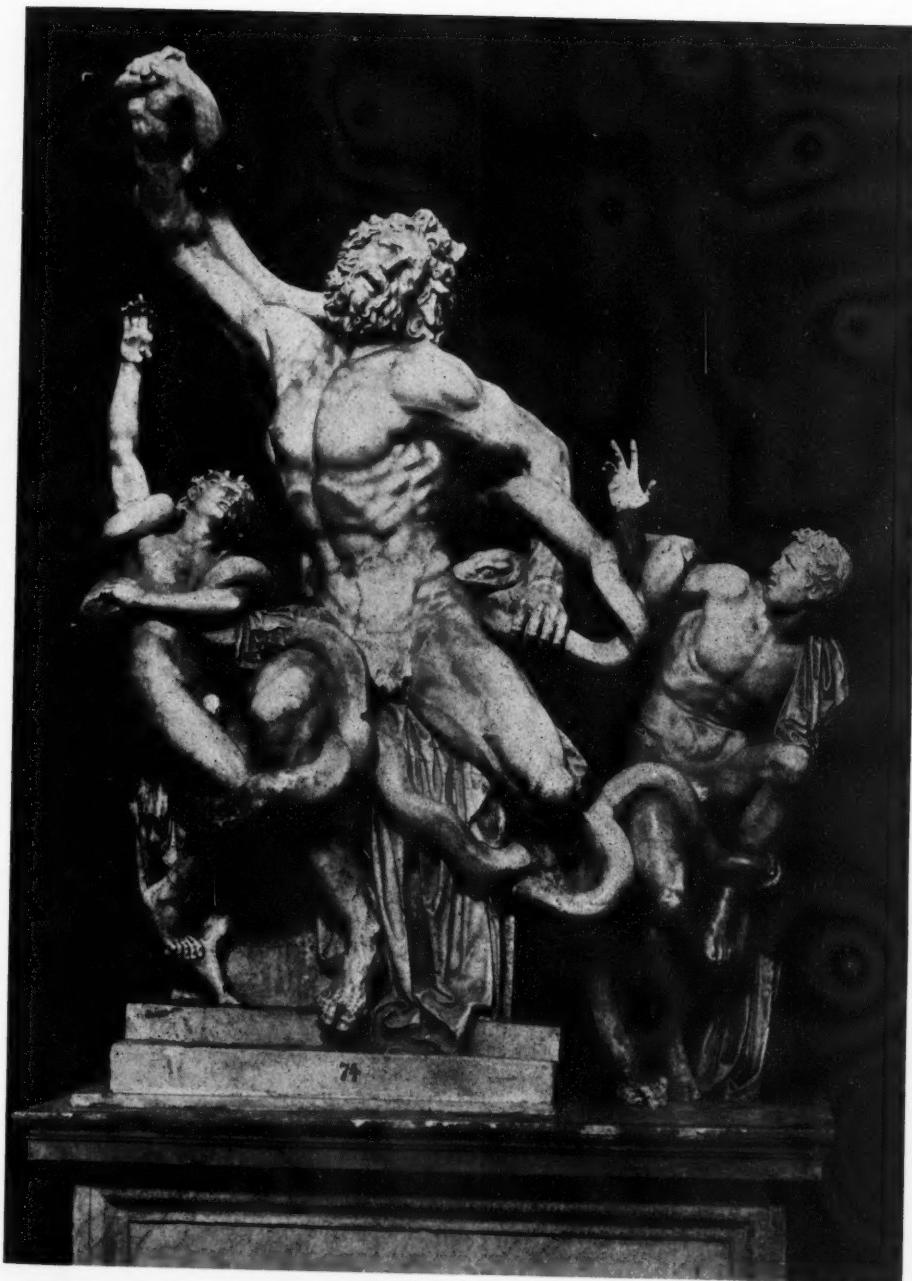
Of the High Renaissance need the student of art remember more than the ceiling and wall of the Sistine Chapel



"JONAH AND THE WHALE" ON THE SIDE OF A CHRISTIAN SARCOPHAGUS IN THE LATARAN MUSEUM.



THE DYING GAUL, OR GLADIATOR IN THE CAPITOLINE MUSEUM.



THE LAOCOÖN, VATICAN MUSEUM.

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THE LUDOVISI ERINNYS OR FURY.

for Michelangelo, and the Loggie and Stanze of the Vatican Palace for Raphael? And he will recall also that some of the pagan brilliance of the Golden Age in Venice appears in Rome in such works as Titian's *Education of Cupid* in the Borghese Gallery.

Of the realists and eclectics who followed the masters, Roman galleries have their share. Caravaggio's sinister light shines in *St. Peter Denying His Lord* in the Vatican, the weak facility of the Caracci decorates the Doria Gallery and the Farnese Palace, Guido Reni is the glory of the Casino Rospiugliosi, and Domenichino appeals to sentiment in the Vatican's *Last Communion of St. Jerome*, or to the pagan in his Borghese *Diana and Her Nymphs*. And so the pageant ends, as a great period ever must, in glorious insignificance.

For sculpture Rome possesses in her

streets and museums the finest collection ever erected or gathered in one city. The earliest of note is the terra cotta *Apollo* from the Etruscan Veii in the Villa Giulia. Then the whole host of fine copies and imitations of Greek masterpieces—the one signed work of Stephanus in the Villa Albani, and the *Boy and the Goose* thought to be by Boëthus, with the *Dying Gaul*, and the *Marble Faun*—all in the Capitoline Museum. The *Marsyas* after Myron comes in the Lateran collection, the *Discobolos* in the National Museum, as well as the *Hellenistic Ruler*, the Ludovisi *Ares*, the Ludovisi *Throne*, *The Aphrodite of Cyrene*, etc. The Quirinal Hill has the *Horse-Tamers*, and the Vatican—. We mention merely the *Aphrodite* after Praxiteles, the *Apollo Belvedere*, the *Apollo Citha-*



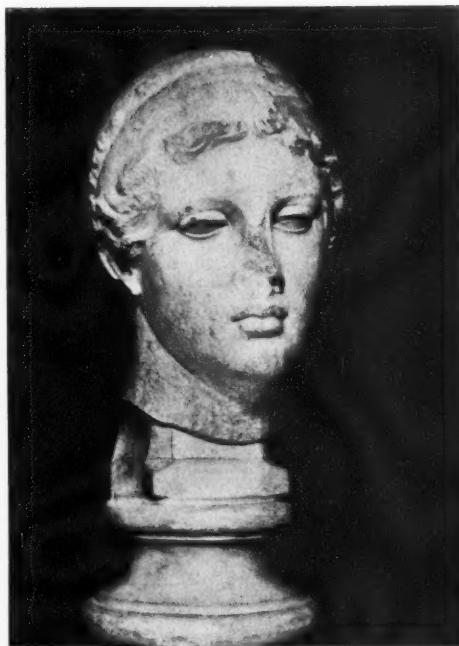
APOLLO BELVEDERE, IN THE VATICAN MUSEUM.

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*roodus*, the *Apoxyomenos* after Lysippos, the *Ganymede* after Leochares, the *Laocoön*, the *Meleager* after Scopas, and the *Tyche of Antioch* after Eutychides.

Of Roman work one recalls the *Marcus Aurelius* on the Capitoline Hill, the relief of the same emperor in the Capitoline Museum, the reliefs on the arches of Titus, Constantine and Septimius Severus, and the columns of Trajan and Marcus Aurelius. *Antinous as Silvanus* graces the National Museum, as do those wonders of decorative art, the Ara Pacis reliefs, shared though they be with Florence. The *Prima Porta Augustus* is in the Vatican.

For early Christian times the sarcophagi and the little *Good Shepherd* in the Lateran, and the wooden doors of Sta. Sabina are a history in themselves. Nor can one forget the elaborate Junius



SAPPHO.

[See comment by Dr. Robinson, p. 147.]

Bassus sarcophagus in the Vatican. For Renaissance times Rome is full of fountains and tombs and altars, especially from the later times of Bernini, Algardi, and Canova. Michelangelo's *Pietá* is in S. Pietro, Arnolfo has baldacchini in Sta. Cecilia and S. Paolo f. l. m., and Andrea Sansovino tombs in S. M. del Popolo. And once one has cast a coin in the Fontana di Trevi, one never forgets Rome's decorative cascades of sculpture.

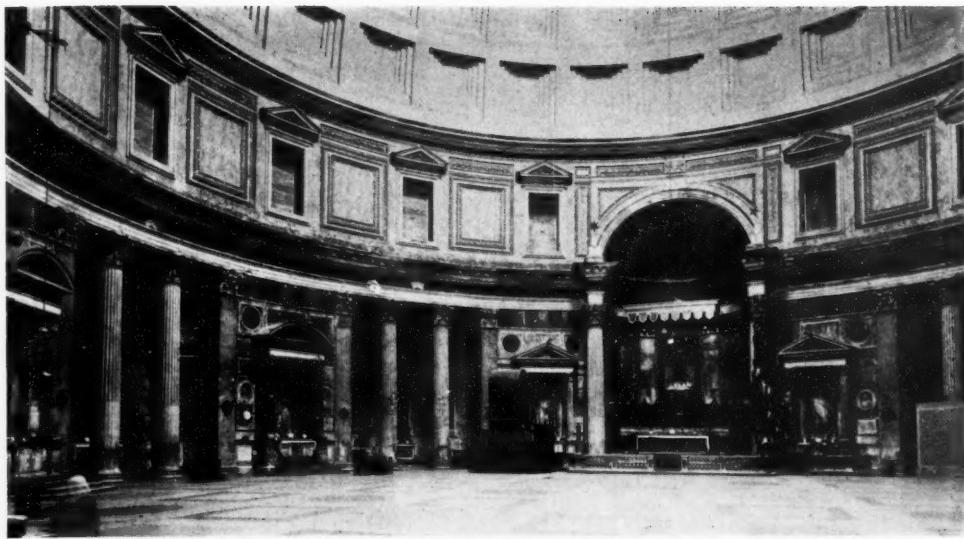
The field of architecture is perhaps even more completely represented in Rome than are the other major arts. The Romans both before and since have ever been great builders. The development of arch into dome and groin vault, the use of the "arch order", and the employment of polychromy



THE EMPEROR GERMANICUS, LATERAN MUSEUM.



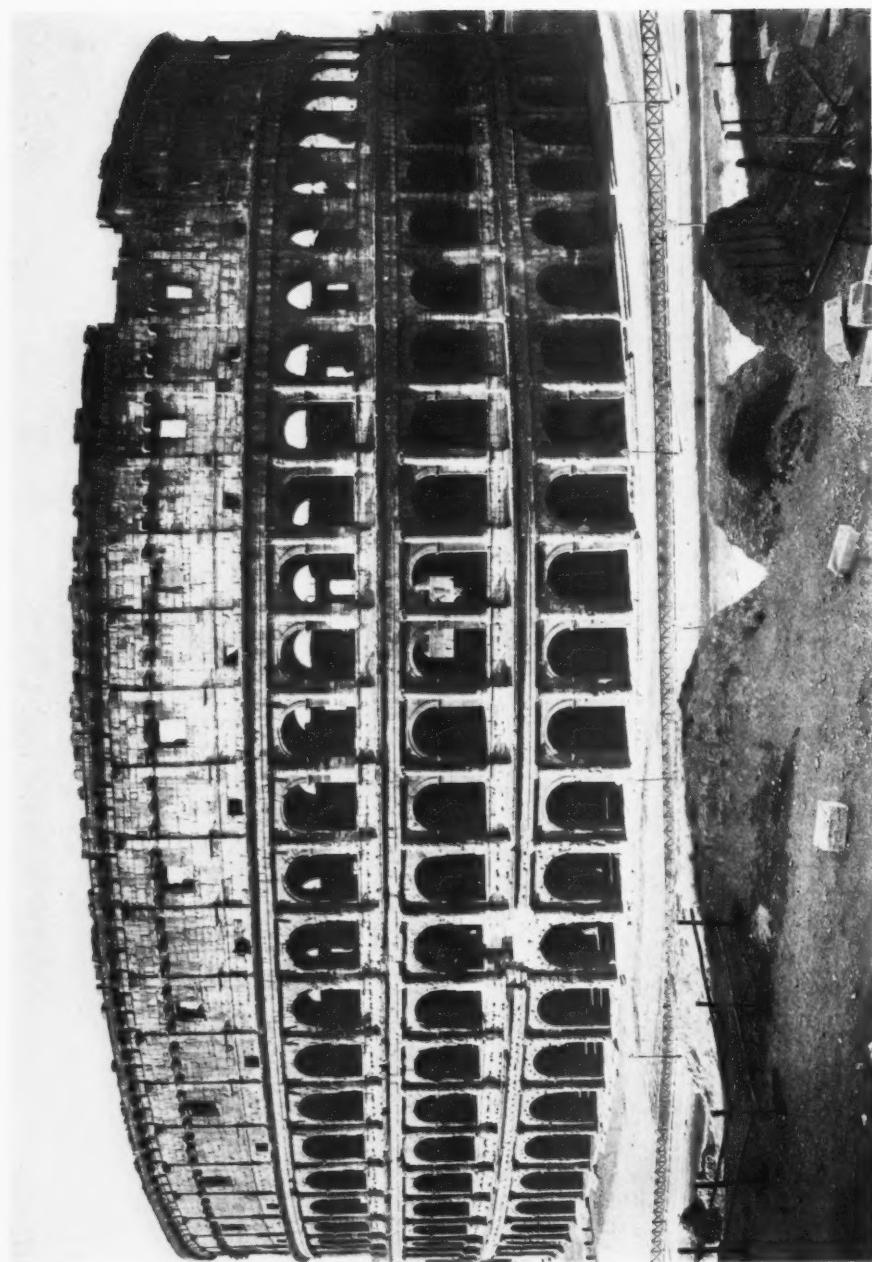
THE TEPIDARIUM AND CALIDARIUM OF CARACALLA'S BATHS, WHERE IT IS SAID 25,000 PERSONS COULD BE ACCOMMODATED AT ONCE.



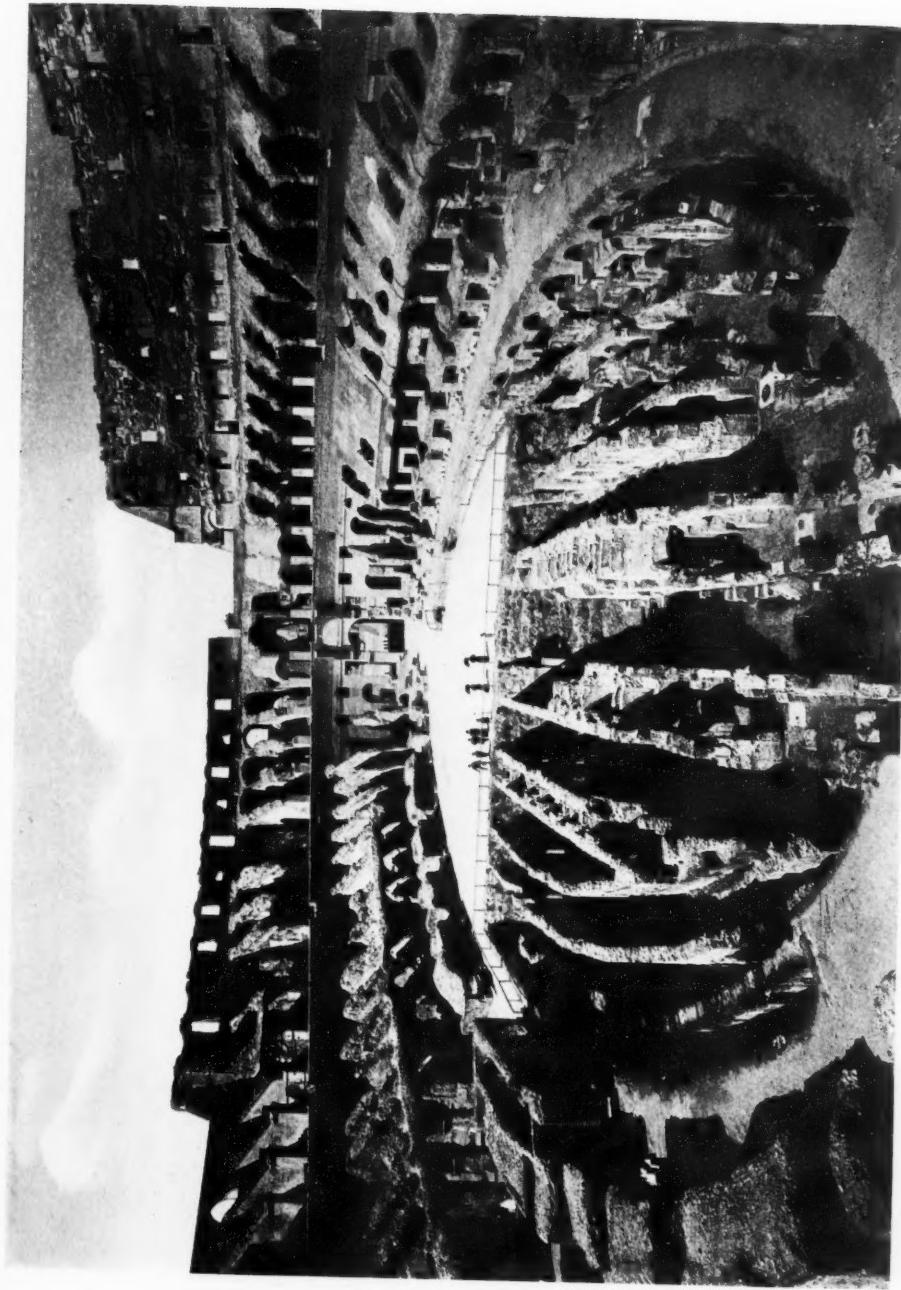
INTERIOR OF THE PANTHEON, LIGHTED ONLY BY AN APERTURE IN THE CENTER OF THE ROOF.



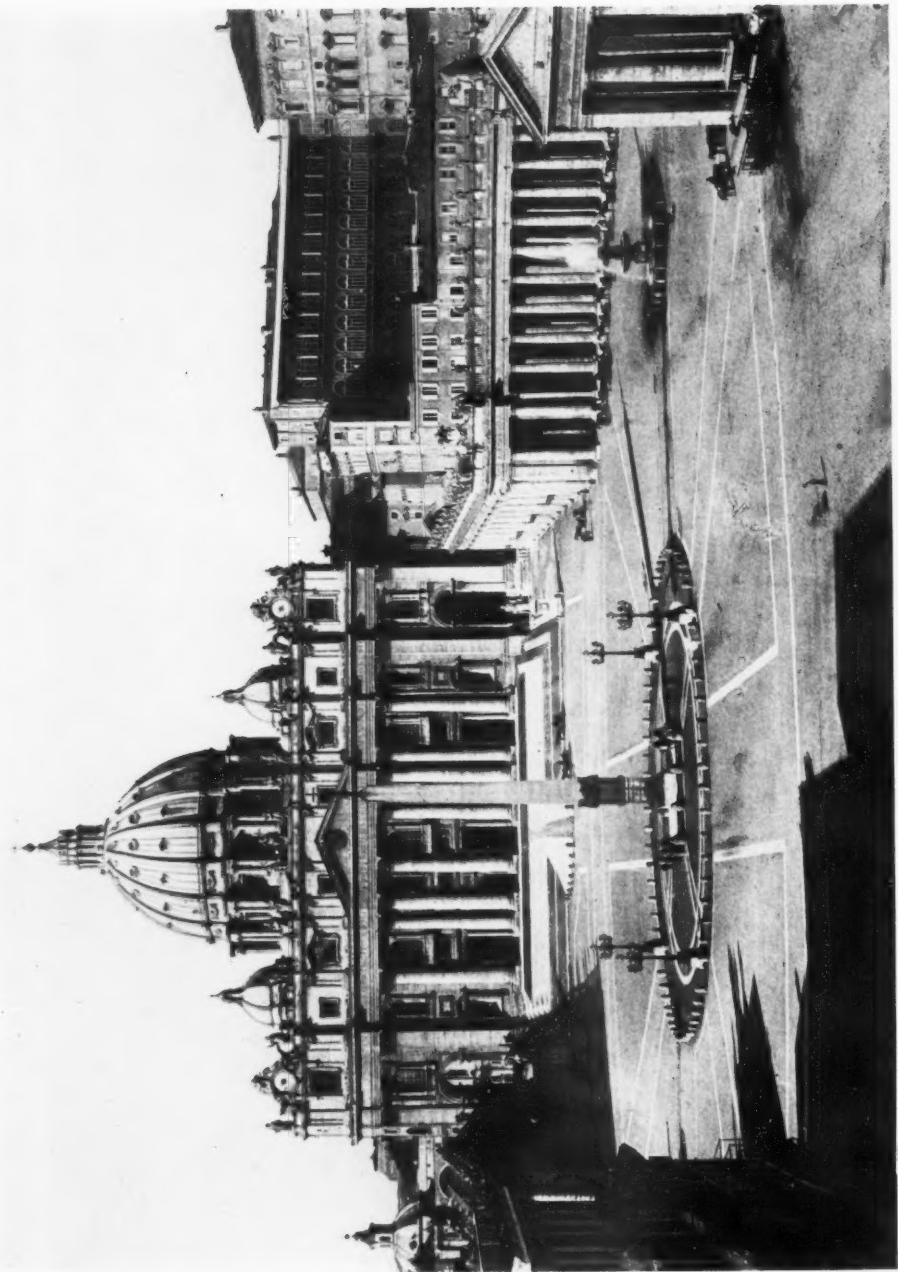
THE BYZANTINE CLOISTERS OF SAN PAOLO FUORI-LE-MURA (OUTSIDE-THE-WALLS).



THE LEAST DAMAGED SIDE OF THE COLOSSEUM FINISHED AND OPENED BY TITUS A. D. 80.



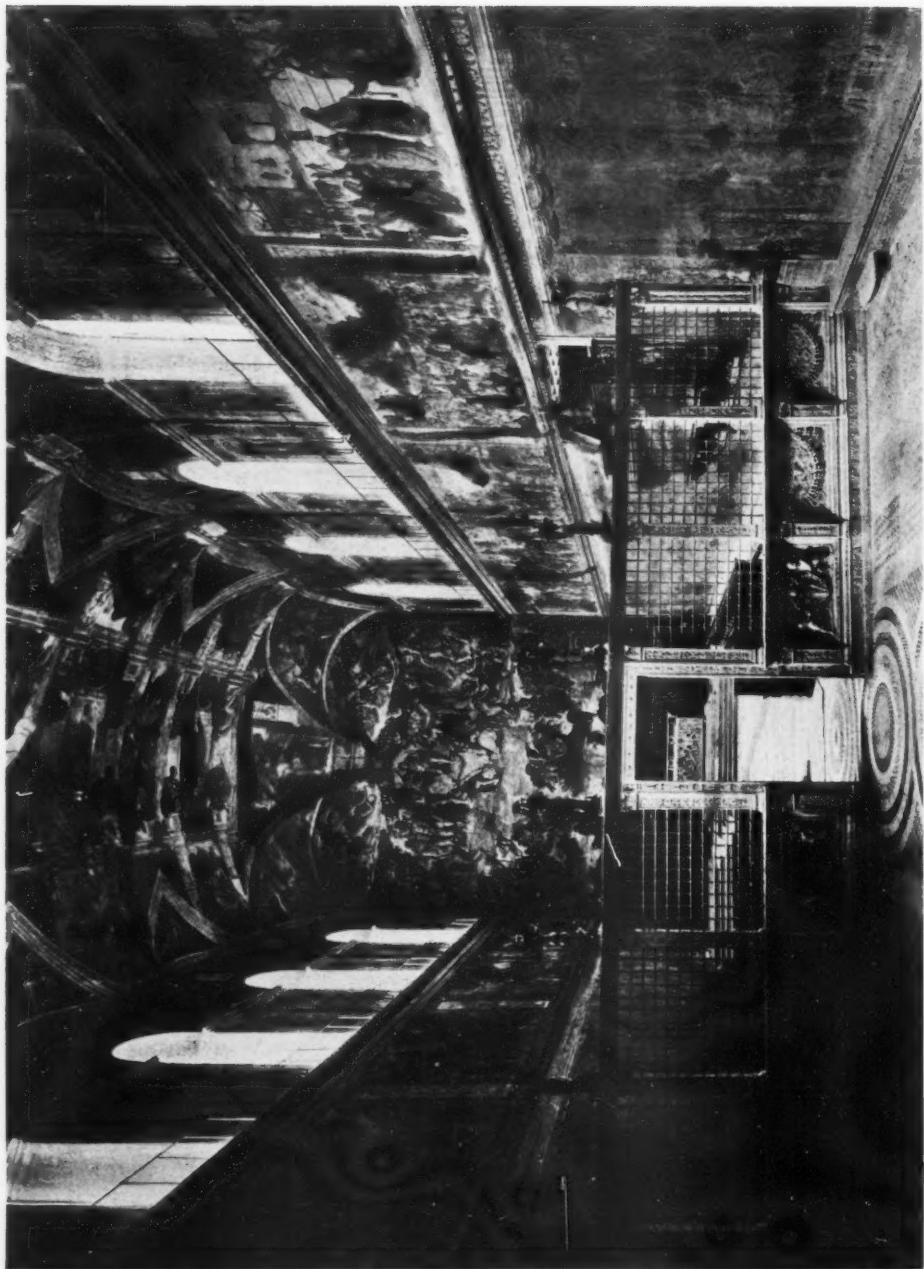
AN OLD VIEW OF THE ARENA OF THE COLOSSEUM, SHOWING PART OF THE SUBTERRANEAN PASSAGES, ANIMAL DENS, PROPERTY ROOMS, ETC. THE ARENA MEASURES 279 X 174 FEET—MORE THAN AN ACRE.



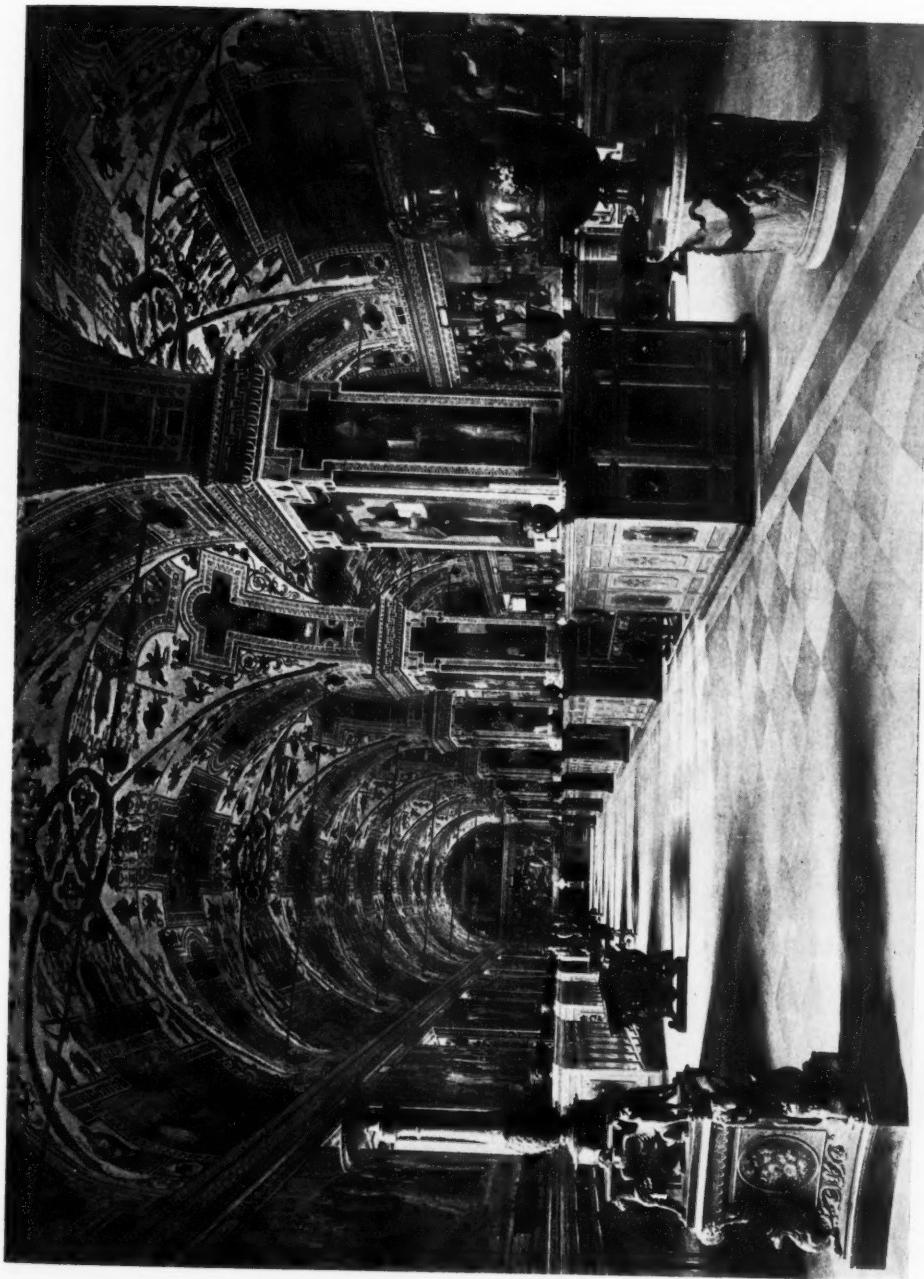
THE PIAZZA S. PIETRO, THE CATHEDRAL IN THE BACKGROUND, THE VATICAN AT THE RIGHT, AND  
ENCIRCLING THE SQUARE BERNINI'S VAST COLONNADES.



THE NAVE OF THE CATHEDRAL OF ST. PETER IS FAR FROM SUCCESSFUL. BERNINI'S GREAT BALDAQUIN  
OVER THE HIGH ALTAR WAS MADE WITH BRONZE TAKEN FROM THE PANTEON.



THE SISTINE CHAPEL OF THE VATICAN, WITH MICHAELANGELO'S MASTERFUL FRESCOES.



THE LAVISHLY FRESCOED MAIN HALL OR SALON OF THE VATICAN LIBRARY.

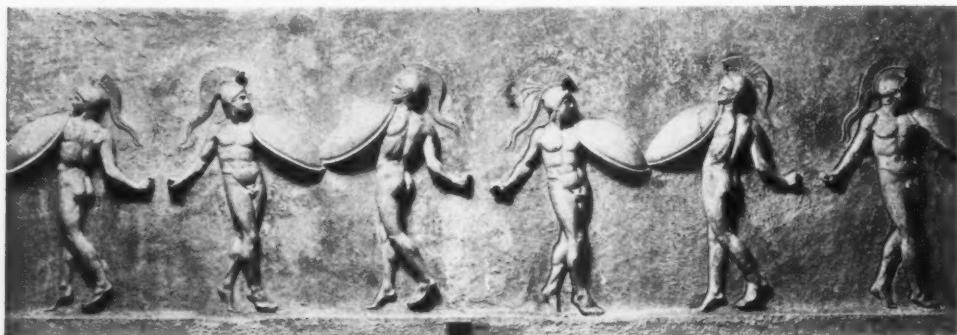
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unknown to their classical predecessors mark many of the ancient remains of Rome. The roll-call is a long one: Colosseum, Pantheon, Basilica of Constantine (Maxentius), the Baths of Caracalla, the Arch of Titus, the Mausoleum of Augustus, the order of the Temple of Castor and Pollux, to name but a few.

The Popes continued where the Emperors left off, whenever there was enough money in Rome or elsewhere to make building possible. Both central and basilican types of churches appear in early Christian times, in S. Paolo f. l. m., in S. Stefano Rotondo, Sta. Costanza, and many another. The Romanesque and Gothic develop elsewhere in Italy and Europe than in Rome, but with the Renaissance once more Imperial Rome commands attention. S. Pietro with its Michelangelo dome, like the Farnese and innumerable other palaces, shows the talent of

the Golden Age flowing toward Rome and the Papal Court. The fine group of buildings on the Capitoline and such questionable feats as the cupola of S. Carlo à Catinari show Rome in the Post-Renaissance period. Rome is full, perhaps too full, of the elaborate magnificence of the Jesuitical reaction. For modern times perhaps the finest work has been done in the scholarly restoration of the early churches and the remarkably arranged museums and fora. One does not forget the Museo Baracco with its choice simplicity, or the plans for connecting the imperial fora in one great civic center.\* And there are those who admire the monument to Victor Emmanuel II. Skyscrapers are promised by Mussolini. But one hopes that the fervor for a new Italy will not set fire to the age-long treasures of king and consul, emperor and pope.

\* See ART AND ARCHAEOLOGY, Vol. XXI, No. 6, June 1926, pp. 279-289.



THE DANCING SOLDIERS IN THE HALL OF THE MUSES, VATICAN MUSEUM.

## THE DECEMBER EXCAVATIONS AT NEMEA

By CARL R. BLEGEN

THANKS to the support of a group of generous Philhellenes and friends of the American School in Cincinnati, it was possible in the late fall of 1925 to resume the excavations begun the preceding year at Nemea. In the work of the first season the possibilities of the site had been tested and found promising. A simple, well-preserved Greek bath, perhaps forming part of a gymnasium or a palaestra of the fourth century B. C., has been brought to light. Immediately adjoining it on the east, buried beneath the ruins of a large basilican church of Byzantine times, had been discovered remains of another spacious building apparently of the same date. Farther to the north a line of wall had been revealed which seemed to mark the boundary of a paved precinct surrounding the temple of Zeus; and among the foundations of the temple itself some evidence had been obtained making it clear that the structure as we now have it had been preceded on the same spot by an earlier sanctuary. Many interesting problems had been raised only to be left unanswered at the conclusion of the campaign. The results therefore established certain definite lines for further exploration.

The new campaign was begun November 30 and continued until December 24. The work was throughout in the charge of the writer, who was ably assisted by Oscar Broneer, Fellow of the Institute. Dr. John Day, Fellow of the School, was present from December 5 and superintended the digging in the stadium. The plans were made by W. V. Cash, Fellow in Architecture. Dr. Hill, Director of the

School, paid two visits during the progress of the work and gave invaluable help, counsel and encouragement.

Operations began with three definite objects in view. The first was to explore the region east of the temple to ascertain whether or not a formal ceremonial approach led up to the sanctuary. Such a "sacred way" lined with monuments and votive offerings is familiar enough at other religious centers in Greece and Asia Minor, and the existence of a similar street at Nemea seemed perfectly possible. The early winter season also gave an especially favorable opportunity for digging in this quarter, since the currants and grapevines cultivated here were no longer in leaf and therefore permitted careful probing between the rows without injury, or even removal if necessary, at a much more reasonable rate of compensation than in the spring when in full leaf and bearing.

The second objective was the further examination of the Greek structure underneath the Byzantine church in order to determine if possible its size, plan and character. It was realized that this, too, involved extending the excavated area eastward into the adjoining currants.

The third object was to establish definitely the position of the stadium where the Nemean games were held. All topographers who have written on Nemea have agreed in placing it some 500 meters to the southeast of the temple in a great curving hollow, apparently artificial, which stretches far back into the hillside, though no excavations have ever been undertaken here to make the identification

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certain. The deposit of earth brought down from the slopes above appeared to be fairly deep in this hollow, a circumstance which gave rise to hopes that if it really was the site of the stadium some remains of the structure might be found *in situ*. In addition, opportunity was found for exploratory soundings in two other directions, each of which yielded a large amount of new, unexpected material. The work in these five separate areas accordingly forms the subject of the present preliminary report.

The first broad trench laid out through the vineyard east of the temple gave almost purely negative results, as nothing was found in it except a silver drachme of Sicyon and a few bronze coins, all of Greek date. A second trench nearer the temple proved much more satisfactory, revealing part of a well-made foundation built of squared blocks of good *poros*. This was subsequently traced in each direction by means of a series of pits until both ends had been discovered. It was not possible to do more in the brief time at our disposal; the complete clearing of the structure had to be deferred until another season. Consequently it is not yet absolutely certain that the whole extent of the foundation, as established by our pits, really belongs to one continuous construction, although it appears so.

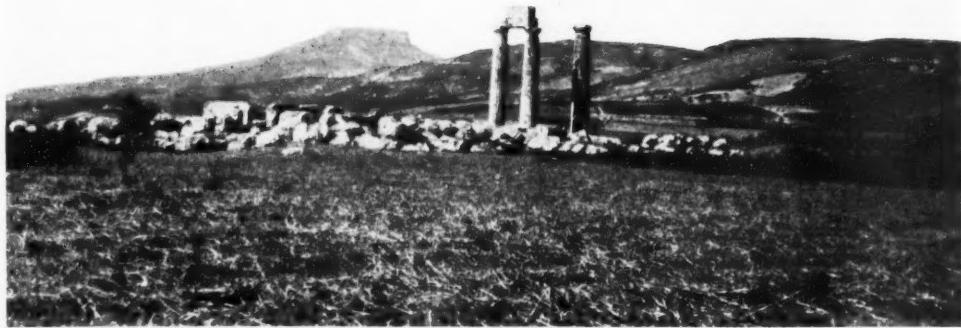
The foundation is oriented from north to south in a line parallel to the façade of the temple and 15.2 m. distant from it; the total length as given by the pits is 40.58 m. For a considerable part of this length it is not well preserved, most of the blocks from its east side having been removed, perhaps for use as building material in post-classical times. At the south end, however, the full width may still be

seen in a good state of preservation; it measures only 2.42 m.

The method of construction at this end is worth noting. The east and west faces of the foundation are formed by regular blocks of *poros* laid in a row with very careful jointing. Between these two lines there is now a core of rubble which seems to be composed chiefly of disintegrated *poros*, chips and fragments. But one large block still lying in place at the southeast corner indicates that this middle part of the foundation was also originally built of *poros* blocks rising to a slightly higher level than the exterior lines.

Along the east of the block preserved *in situ*, and returning around the corner along its south face, may be seen the much battered remnants of a row of fairly thin slabs of the same material apparently set on edge. A setting line which is visible on the blocks belonging to the outer rows as revealed in all our pits, indicates that these peculiar slabs once continued all the way along the whole foundation.

We thus appear to have, lying directly before the entrance to the temple, a long, extremely narrow substructure which evidently supported a still narrower monument of like proportions. Its ends projected northward and southward well beyond the lateral lines of the temple. So far as can be judged from our pits, this monument was a unit in itself; no other walls came to light which seemed to have any structural connection with it. The plan seems thus designed for a great sacrificial altar and there can hardly be a doubt that this identification of the monument is correct. The position facing the east end of the temple is peculiarly appropriate and is analogous to the arrangement found at many other Greek sanctuaries. A strik-



NEMEA, SITE OF THE EXCAVATIONS LAST DECEMBER.

ing confirmation of this identification was the observation that the soil surrounding the south end of the structure at approximately the ancient ground level was composed in large part of fine gray ashes and contained also numerous small fragments of burned bones. Without doubt these are the remains of burnt offerings once sacrificed on the altar.

The discovery of this altar at Nemea is of no little interest and importance, since it appears to be the first of its kind and impressive dimensions to become known in the Peloponnesus. Altars of the same general plan, but much smaller in size, have been found in the sanctuary of Artemis Orthia at Sparta, and fronting the temple of Artemis at Orchomenos; but for closer parallels one must turn to the early temple at Corfu and the Hellenic sanctuaries in Sicily.

The building over which the Byzantine church was later constructed, east of the Greek Baths, was examined by means of numerous trial trenches and pits. Its north and south walls were cleared for a considerable distance and

the east and west ends were found. It is of great size, having a width of about 20 m. and a length of some 85 m. The foundations, which have an average thickness of 0.93 m., are built of well-cut blocks of *poros* laid side-by-side as headers. Upon these was laid a euthynteria course, about 0.63 m. thick, made of similar blocks placed lengthwise. The next course, consisting of orthostates, is preserved in part on the south side; these blocks are about 0.43 m. thick, 0.725 m. high, and from 1 to 1.15 m. long. They are well-worked but were somewhat more carefully finished on their inner (north) face than on their outer. They are meticulously jointed, and the joints are usually marked by a narrow vertical groove or *werkzoll* at the end of one of the contiguous blocks. The bottom of the groove indicates the depth to which the final dressing of the face of the wall was to be carried; but, as was so often the case in buildings of the fourth century and of Hellenistic date, this final dressing was never executed and the grooves were left as a sort of decoration.

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QUARTERS OF THE EXCAVATORS AT NEMEA.

A building so large as this must of course have had internal partitions, and some traces of dividing walls were, in fact, brought to light. One of these latter follows the longitudinal axis of the building, and in it is a well marked doorway with jambs and a threshold. The width of the opening is 1.54 m. Two other walls extend north and south and seem to divide the structure into transverse compartments. All these three partitions appear to be of Roman date, as their foundations are made with mortar. Just east of the Byzantine church traces of a Greek cross-wall were observed. No blocks remain *in situ*, but on the inner face of an orthostate in the south wall appears a regular anathyrosis, a careful dressing of the surface in Hellenic style to receive an adjoining block, which was set here at right angles to the wall.

In the north half of the building two column bases were found, clearly the supports of interior columns. A number of fluted Doric drums, re-used in the construction of the Byzantine church, seem to be of a suitable size to go with these bases—or, if these latter supported columns of the Ionic order, may belong to a corresponding exterior colonnade. No such colonnade

has yet been found. If there was one it must have stood on the north or south side of the building beyond the area excavated.

This building still offers many problems: its interior plan is not known nor the position of the entrance or entrances; furthermore, its relation to the structure containing the bath is still uncertain. Since it is of exactly the same width and its north and south lines continue those of the latter building, it is evident that the two edifices belong to one plan. Perhaps both form parts or separate units of a huge gymnasium. The space between the two measures 8.83 m. Possibly a road may have led through this opening in the direction of the temple. Some of these problems can no doubt be solved by the complete excavation of the east end of the new building, which it is hoped may be undertaken in the next campaign.

During the digging in this area we found a small fragment of a well-cut inscription, apparently a building account, perhaps belonging to the stone found by the French excavators years ago and possibly containing the record of the construction of the temple. It is written in the Ionic alphabet in Doric dialect and exhibits two examples of the letter digamma, which here seems to have been retained to a surprisingly late date.

The work done in the stadium this year was mainly exploratory. It was limited to the north end of the stadium below the modern road, since this area lay fallow and could be investigated without compensation, whereas the south end was planted to barley and heavy damages were asked for any destruction caused. The exploration of the north end was also preferable for a test because, due to the slope of

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the ground, the deposit of earth covering possible remains here was clearly far less deep than at the south. This last observation was speedily verified by our trial trenches.

It must be admitted that the actual remains of construction revealed here are of far greater significance than might appear at first glance. No recognizable trace of built seats came to light nor of a wall bounding the race course. But in a series of short cross pits there was uncovered a long water-channel running from south to north, very similar to the channel bordering the stadium at Epidaurus, and here too unquestionably marking one side (the east) of the course. This channel is relatively deep and narrow (width 0.10, depth 0.05); not a broad gutter for drainage, but clearly meant to provide a supply of water for drinking. It is hollowed out in the top of a line of slabs of *poros* set on edge. These blocks are 0.30 m. thick, and 1.725 m. long. At one point was found a large settling basin cut in a rectangular block, roughly a parallelogram with rounded corners. The basin, too, is closely similar to the basins which occur at regular intervals along the water-course at Epidaurus.

The part of the channel revealed by our trenches must have been near the north end of the stadium, since the last preserved block is about 180 m. from the curve of the hollow at the south end; the total length of the stadium was probably not far from the usual 200 m. The channel has a slight downward slope toward the north, not more than 1.5%. At the northernmost preserved end the blocks are only some 0.30 m. below the present surface of the ground; in our last pit toward the south, just below the modern road, the top of the channel is more than

1.50 m. deep. Beyond the road southward the accumulation of soil grows rapidly deeper, so that at the south end of the stadium the water-course must be buried under seven or eight meters of earth. The *poros* blocks apparently projected only about 0.25 m. above the level of the race-course itself; consequently if there was any built portion of the stadium, steps, seats, barriers, etc., something should still be preserved under the thick protective covering of earth at the south end; and it is here that we may hope for valuable results in the next campaign.

An interesting discovery at Nemea this year must be credited to Mrs. Spiro Peppa, the wife of one of our workmen, who brought for our inspection a handful of potsherds and a figurine of terracotta which she stated had been turned up by the plough in her field on the slope of the ridge bounding the valley on the east, in a region called *pezoulia*. She was persuaded to point out the exact spot to us and we immediately began a trial trench. Directly beneath the surface of the ground was uncovered a large mass of pottery, evidently a deposit of votive offerings removed from a shrine. These *ex votos* had clearly not been thrown away

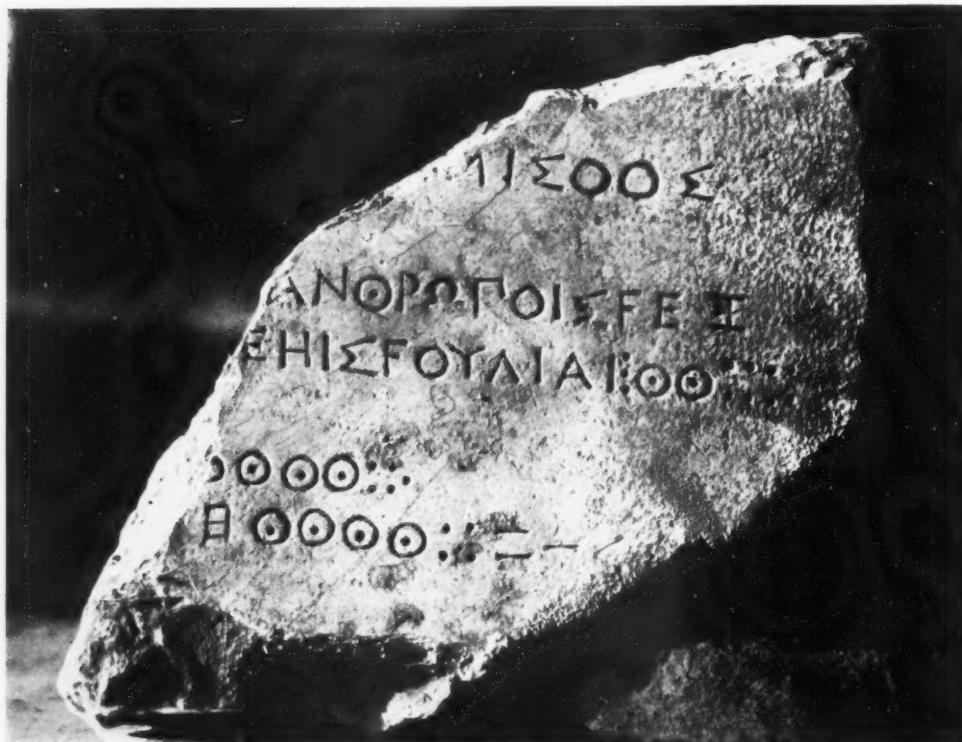


HOUSE COVERING THE GREEK BATH AT NEMEA.

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as worthless rubbish, but had been carefully buried in a small pit hollowed out in *stereo*, or the native rock, for the purpose. The pit was roughly circular with a diameter of about 2.00 m. and a depth at the center of 1.00 m. Most of the vases lay together near the middle of this area, closely packed one

though the bulk of the vases seem to be Proto-Corinthian and Corinthian fabrics; and the main part of the deposit thus appears to belong to the seventh and the sixth centuries B. C. Many of the small pots were removed intact, though the great majority were badly crushed and shattered. As all the



IN THE GREEK BUILDING UNDER THE BYZANTINE CHURCH THIS INSCRIPTION WAS FOUND. IT MAY HAVE BEEN PART OF THE CONSTRUCTION ACCOUNTS OF THE CONTRACTOR.

inside another. The deposit comprised several hundred small vases, cups, *skyphoi*, jugs, *aryballois*, dishes, etc.; and a number of figurines of terracotta. The latter were chiefly seated female figures of the archaic type known from the Argive Heraeum, Tiryns and elsewhere. The pottery includes a few specimens of the Geometric style,

material was carefully collected these latter can eventually be reassembled and restored. The work of cleaning and mending has not yet been commenced, since the fabric was in all cases very soft and easily dissolved into clay, and the painted decoration was not well enough preserved to stand treatment in acid. When the material

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has thoroughly dried out and recovered its hardness it can be properly cleaned and put together, and will constitute an important collection of pottery of the early Greek period at Nemea.

The fifth and most unexpected discovery of the season was made on the east slope of the hill called Tsoungiza, which rises just west of the village of Heraklion and which in 1924 was found to bear the remains of a prehistoric settlement. Not far above his house at the edge of the village, Costas Koutsouris recently made a circular *aloni* or threshing floor. Owing to the slope of the ground, he first cut a broad, curving incision into the hillside, the earth and stone thus removed being utilized, with the support of a retaining wall, to form a wide terrace on the east which provided space for the eastern half of the circle. The level floor of the *aloni* was thus in part made of earth, in part hewn in native rock, a soft *poros* which everywhere on this hill lies just below the surface of the ground. In the western part of the *aloni* it was observed that the rock terminated in an almost straight vertical line running from east to west, and was succeeded toward the north by a floor of hard packed earth. This earth when examined was found to contain numerous pebbles and potsherds, a circumstance which pointed to the conclusion that it was really an ancient fill and demanded further investigation. The straight line of demarcation between the filling of earth and the rock led indeed to the hope that we had found the *dromos* or entrance of an early rockhewn tomb.

Permission having been obtained from the owner, part of the western half of the *aloni* was accordingly excavated; since the time available was short this first pit was limited to a

space roughly 4 x 5 m. in area. The fill proved to extend to an average depth of 4.40 m. below the platform of the threshing floor, and from its character it became clear that we had come upon a large natural cave, the roof of which had fallen into the chamber, completely filling the cave to the level of the sloping hillsides.

The full size of the cave cannot be determined without further digging, but it is certainly of very considerable dimensions. From superficial indications it appears to continue at least ten meters westward beyond our pit, perhaps much more, and broadens out to an unknown distance toward the north; indeed, the small area uncovered by our pit seems to be merely a sort of antechamber to the real cave itself. The complete exploration of this latter, which will be a large undertaking, will have to be resumed in the next campaign at Nemea and may be expected to yield results of very great archaeological and historical value.

Unquestionably the cave had been used by man for a long period both before and after the collapse of its roof. There were no remains of human skeletons. The bones found were all those of animals: among the latter were certainly included sheep, and other larger quadrupeds may be represented. A vast quantity of potsherds was collected, filling more than twenty baskets; the whole of this material appears to belong to the Neolithic period. Owing to its soft, decomposed condition, as a result of the dampness to which it had so long been subjected, it has not yet been cleaned: it seemed wiser to wait until exposure to the air should permit it to dry and harden. The fragments have been kept in separate boxes according to the depth at which found, and when they are in

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satisfactory condition for study may provide important stratigraphic evidence for the development of pottery in the Neolithic Age. In the meantime it may be said that several kinds of ware are represented.

The bulk of the sherds belong to perfectly plain vessels without decoration. The two commonest shapes are

black knobbed ware found at Orchomenos in Boeotia, and to the corresponding red ware so characteristic in the earliest layers at the Neolithic sites in Thessaly.

Another kind of ware, of which many good specimens were found, bears a decoration applied in red paint on a white slip or in red paint on a buff



THE GREEK BATH, SHOWING THE SUBSTANTIAL PROTECTION AFFORDED AGAINST FROST AND HEAT.

a very deep bowl with a well-made, narrow, raised base, and a similar, gourd-like vessel with a rounded, conical bottom. Many of these pots are almost coal-black in color; others are buff and some appear to be red. In all cases the surface is smooth, often brightly polished; frequently it bears a few small raised knobs or bosses, sometimes in rows, sometimes irregularly distributed. This fabric, which is very good, is clearly akin to the plain



NEMEA STILL PRESENTS MANY MYSTERIES TO THE STUDENT.

ground, and is unmistakably related to the similarly decorated pottery also belonging to the First Neolithic Period in Thessaly. The decoration consists for the most part of simple linear geometric figures, often filled with parallel lines or cross-hatching. The shapes are not very different from those represented among the plain wares; the fabric is excellent and the surface smoothly polished.

(Concluded on page 139)



A DOLMENIC PILE.

## THE DOLMENIC REMAINS OF PORTUGAL

By ISABEL MOORE

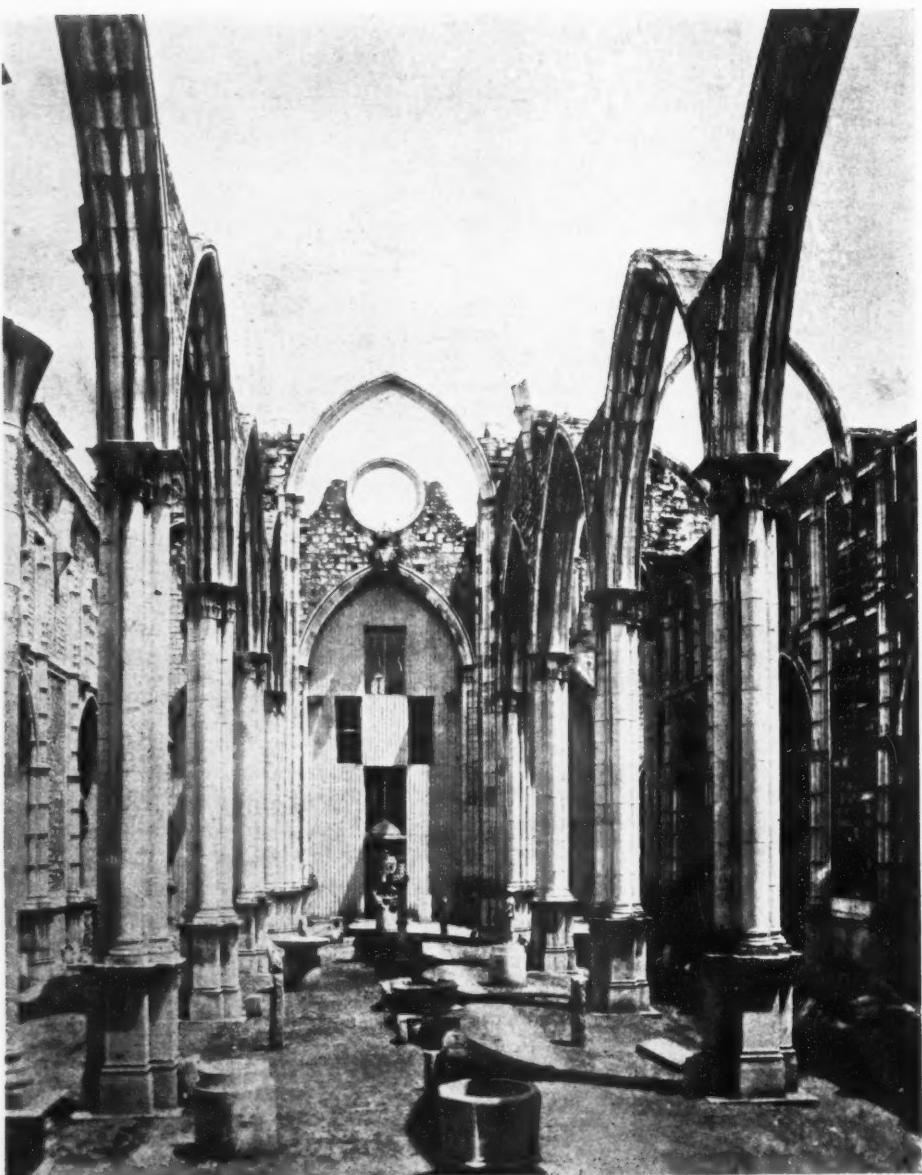
A well-known writer has divided the archaeological taste of a human being into the period of emotional interest, the period of neglect and the period of scientific attention. The first and last are not incompatible with each other. The survival of the first, rather, accentuates and helps the last, so that one may romance over the description of the Arroyolos dolmen given by George Borrow in *The Bible In Spain* at the same time that one is measuring it. For, indeed, the study of dolmens is a comprehensive and gentle hobby.

Much is known about the archaeological remains of other European countries, but little about those of Portugal. Yet Portugal is a most valuable and interesting section of the Spanish peninsula, and her archaeological remains are beautiful and genuine. Perhaps some day, archaeologists may get around to appreciating this fact.

Ethnologically the component races of Spain and Portugal have been about

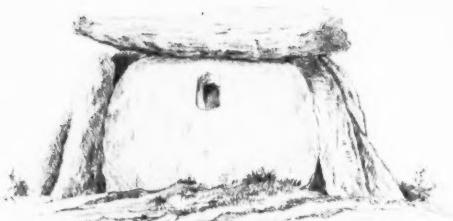
the same. So far as tradition may coincide with actual record, the non-Aryan race called Iberians—perhaps, and perhaps not, a distinct branch of the Melanochrei, the purest survivals of which are to be found in the “hard and rough old land” of Galicia and the Asturias of northern Spain—was the earliest in the peninsula. The name Iberian was given by the Greeks, in the first place, to such of these people as were settled along the eastern coast and the river Ebro; but these Iberians of the Greeks were, strictly speaking, Celiberians of the later Neolithic Age, descendants of an amalgamation of the earlier Iberians with migratory waves of Celts, who were Aryans.

Of Palaeolithic remains there are few in Portugal; or, at least, few have been recovered except chipped flints. There are caves in Portugal not unlike those of southern France and the Pyrenees, promising revelation, but they have been very little explored by even the Portuguese archaeologists, and



BUILT IN 1388 BY THE CONSTABLE D. ALVES PERREIRA. DESTROYED BY THE GREAT EARTHQUAKE OF 1755 AND USED NOW AS THE MUSEUM OF THE PORTUGUESE ARCHAEOLOGICAL ASSOCIATION.

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THE ONLY PORTUGUESE DOLMEN WITH A WINDOW OR APERTURE—WHETHER THIS IS AN ARTIFICIAL OR A NATURAL OPENING IS A MUCH DISCUSSED QUESTION AMONG PORTUGUESE ARCHAEOLOGISTS.

never by the archaeologists of other countries.

Of Neolithic remains, however, there are many known survivals in Portugal. Not only are there great numbers of implements, but there are also shell heaps in the valley of the Tagus that probably belong to the earlier stages of Neolithic development and are similar to the Kjokkenmoddings of Denmark. Furthermore, there are many tumuli and the vestiges of lake-dwellers at the low mouths of some of the rivers. And the dolmens are the most numerous as well as the most interesting of all.

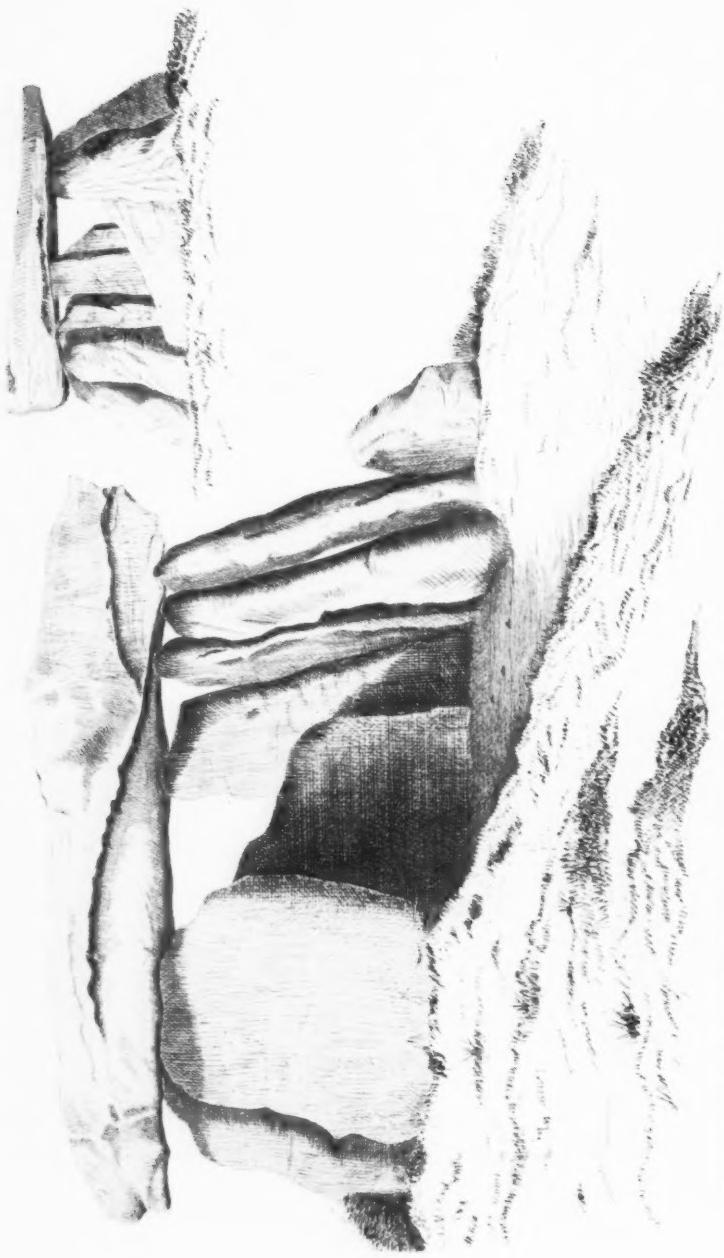
Dolmens are groups of menhirs, or single stones, forming a cromlech and having on top of them as a covering a *mesa* or table-rock. Probably they were originally surrounded by earthen mounds, which in most cases have entirely disappeared. Most dolmens easily admit a human being erect, and many are much higher. The single-roomed dolmen of four or five stones and *mesa* is the earliest as well as the most widely distributed type. The larger dolmens of several chambers belong to western and northern Europe also,

but probably to a later period. Some archaeologists prefer to think that only the Celts were the dolmenic people; but the fact that dolmens are found along the whole line of march pursued by primitive Iberian or Berber races on their westward course would seem to indicate that dolmens were erected and used by people antedating the Celts. In reality the two theories do not conflict. Single-room dolmens may have been erected by the earliest Iberians, or by the later Iberians of the Greeks (the Celtiberians) and the migratory Celts, when they came along, may have adopted the dolmenic custom of their predecessors or associates, improving upon and enlarging the original form. The building of dolmens may even have continued throughout the Greek and Phoenician, or Carthaginian, association of the Metal Age in the Spanish peninsula, until the tribe of Celtiberians called Lusitanians became finally subjected to the Roman yoke. But the dolmens of Portugal are all of the primitive type, having been probably built, therefore, by the earliest people and merely used by the succeeding races.

Indications are that the south of Portugal was inhabited by the Iberians or Celtiberians earlier than the north. Yet the north as well as the



A DOLMEN OF THE NORTH THAT PROBABLY HAD MORE THAN ONE CHAMBER.



THERE ARE EVIDENCES OF A GALLERY OF APPROACH AND OF A MOUND. THE DOLMEN OF ANCOSA IS  
THE FINEST DOLMEN IN THE NORTH OF PORTUGAL.

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south abounds in dolmenic remains, while—rather curiously—middle Portugal has very little of such archaeological treasure.

Our actual knowledge of Celtiberian history is derived mainly from a variety of coins which are inscribed in an alphabet having many points of similarity with the western Greek alphabets, and, in some instances, with the Punic. This is but rarely found in inscriptions, and only a few words of the dominant language of the Iberians or Celtiberians have been preserved. The earliest date we have regarding the Celts is in Herodotus, where he alludes

to the Celts as occupying the south of Cynetes (in Portugal).

So we do not know, and doubtless never shall know, for what purpose the dolmens served; whether they were tombs, or altars, or temples; monuments of the migratory march of races, or the equally migratory march of times and seasons. Yet they still stand as they have stood down through the ages, nearly always opening to the east, and grim, isolated, mute and hoary in their evidence, the most ancient edifices now in existence that have been erected by man in Europe.

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## THE DECEMBER EXCAVATIONS AT NEMEA

(Concluded from page 134)

Some fragments bearing incised decoration seem to represent still another kind of ware; but it is still too early for a complete classification and evaluation of the material. It may safely be said, however, that this pottery already constitutes the most important discovery of recent years in the Neolithic field, and when the rest of the rich deposit in the cave has been cleared out the contribution of Nemea toward the history of the civilization of the Stone Age in Greece will be of noteworthy significance.

To complete this preliminary report brief mention should be made of another task undertaken during the campaign; namely, the provision of adequate permanent protection for the Greek bath discovered the preceding

year. It is hardly necessary to state that one of the first obligations of a conscientious excavator should be to take all possible measures for the conservation and lasting preservation of the antiquities he uncovers, and to leave them in such a state that they can be properly seen and understood. The generosity of our supporters in Cincinnati has now enabled us to do this on a particularly satisfactory scale at Nemea. In accordance with plans worked out by Dr. Hill this work was begun in December and has now been carried well along toward completion. The roof will soon be in place and the Hellenic bath at Nemea will thus be assured of the permanent preservation its interest merits.



THE OSEBERG SHIP IN QUEEN ASA'S BURIAL MOUND BEFORE ITS COMPLETE EXCAVATION AND REMOVAL.



A TYPICAL NORWEGIAN BURIAL MOUND SUCH AS CONCEALED THE GOGSTAD AND OSEBERG SHIPS.

## THE NORWEGIAN VIKING SHIPS

By SOPHIE GRAM

© by the Author

**I**N Norway, particularly along the coast, one may occasionally observe rounded mounds. At times they are large, at times small, but always of a certain characteristic shape. They often are the graves of kings and chieftains of the olden times.

The early history of the world is to a great extent built on what has been preserved and found in the burial places from times past. And the opening of these mounds, called Viking graves, has likewise given rich results and thrown new light on the days of the Vikings. The most remarkable ones are the ship graves, which are typical of Norway, and in which many rare finds have been made. The vessels that used to sail, plundering from coast to coast, have been lying for centuries buried in clay and covered by earth and stones, as the last resting place of the chieftains. However, not only men were buried in this manner. It has been found that even women of the highest classes were interred according to the same fashion. With a man were placed his weapons

and tools, and with a woman, her jewelry, the best of household furniture as used in the daily life, and chests with gold and silver.

There must have been serious reasons for the sacrifice, in honor of the demised ones, of so many valuables and even of so important a treasure as a complete vessel. The explanation for this is found in the belief entertained by the ancient Norwegians, like so many other peoples—primarily the Egyptians, the Phoenicians and the Etruscans—that after death would begin a new life, where all the usual things were needed. Therefore it was essential to equip the graves not only with necessities, but also with the luxury and splendor to which the wealthy and noble were accustomed while alive. This primitive religious belief belongs to the general human conception at a certain stage of civilization. Peculiar it is, however, that this theory and the corresponding burial customs did not appear in Norway until the last centuries of its antiquity. To the Vikings

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it was a natural and matter-of-course idea that the last journey would lead them across the vast ocean, where only their vessels could take them. The chieftain must stand in the prow when meeting the great gods, appearing as regal in death as during his stormy life.

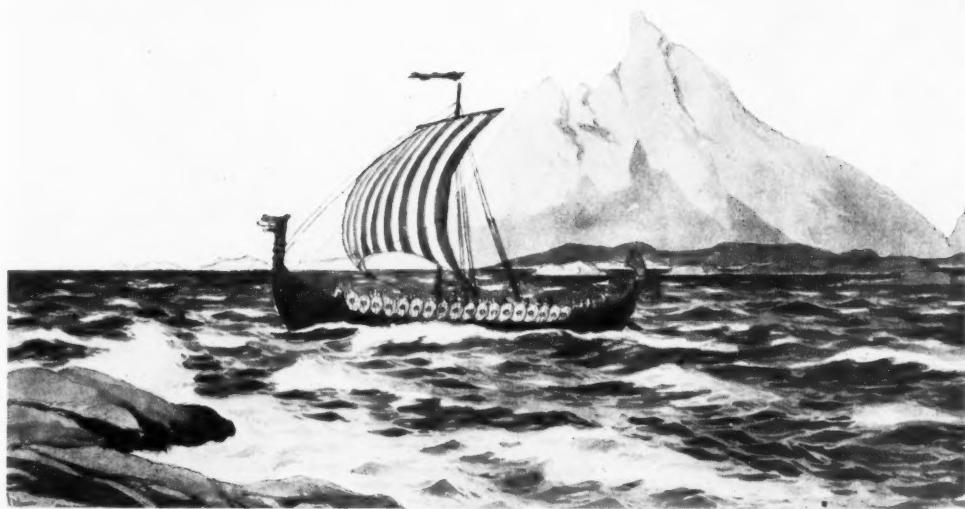
About 800 A. D., when the so-called period of the Vikings commences, Norway was split up into realms of minor kings and powerful chieftains. Sanguinary feuds were being carried on among the factions. Nobody had the feeling of belonging to one country or one nation. In the latter part of that century these kingdoms were rallied into one orderly unit. The man who accomplished this task naturally came from the most civilized part of the country, where lived wealthy and influential families.

The open, fertile landscapes around the town of Tonsberg, bordered by the sea and the protecting line of islands outside, was at that time the center of prosperous communities and in touch with foreign countries. A life of great activity was displayed in Viken, which was the name of this district. Hence the name Viking means a man from Viken. The finding there of two splendid craft, the Gogstad and the Oseberg ships, supposedly from about 800 A. D., has given us valuable aid to a better understanding of that time. Furthermore, it strongly refutes the idea, so generally entertained, that the people from Viken were semi-barbarians.

The Gogstad ship, a model of which is to be seen in Chicago, was excavated in 1880. It is now exhibited in the col-



TWO TILLERS OR STEERING-ARMS FROM THE OSEBERG SHIP.

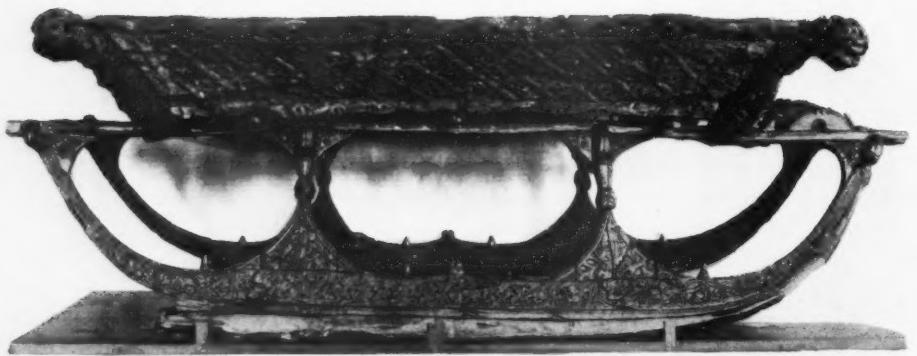


A VIKING SHIP SAILING OUT ON ONE OF THE RAIDERS THAT MADE THE NORMAN FEARED AND HATED THE WORLD OVER.

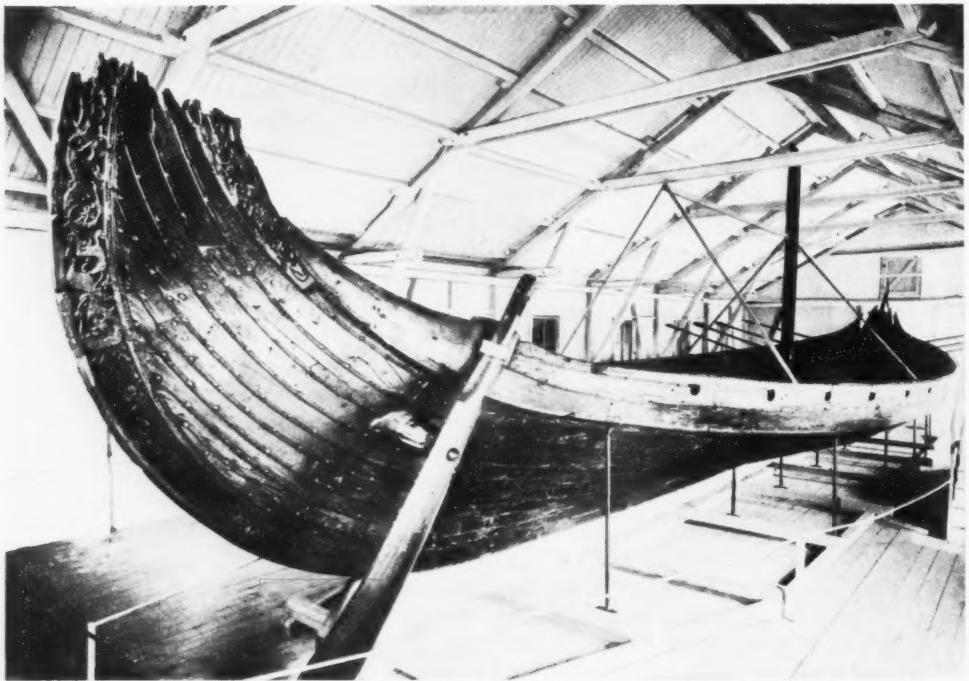
lection of antiques of the University of Oslo (Kristiania). In the burial chamber of this ship was found the skeleton of a man. Otherwise the grave was stripped of nearly all its contents. Violators had broken in, evidently long ago, and centuries have passed by since the grave was opened. In spite of the long time between that event and our days, one believes in having identified both the man who was buried in his ship and the plunderer. Strange as it may seem, the robber was no other than the great Norwegian saint-king, Olav the Holy. In his early days he had the grave opened to possess himself of its riches in order to equip himself and his men for a raid on England about the year 1000.

During the time of transition, when Christianity commenced to gain power, people lost the feeling of piety for the "graves of the heathens." Plundering of the mounds was therefore not considered as sinful. The kings and their men did not hesitate to break into and loot these burial places. On the contrary, it was looked upon as a sign of courage that somebody ventured in "to struggle with the dead one" in order to deprive him of his possessions.

The man who was "laid in mound" in the Gogstad ship was the potent Gudrod Veide-King from Viken. His second wife was named Aasa, daughter of King Harald of Agder. By force she was married to Gudrod. Only a few years afterwards, however, she re-



QUEEN AASA'S ROYAL SLEIGH WAS BURIED WITH HER IN THE OSEBERG SHIP.



QUEEN AASA'S BURIAL SHIP HAD LINES THAT HAVE NEVER BEEN IMPROVED FOR BEAUTY AND GRACE.

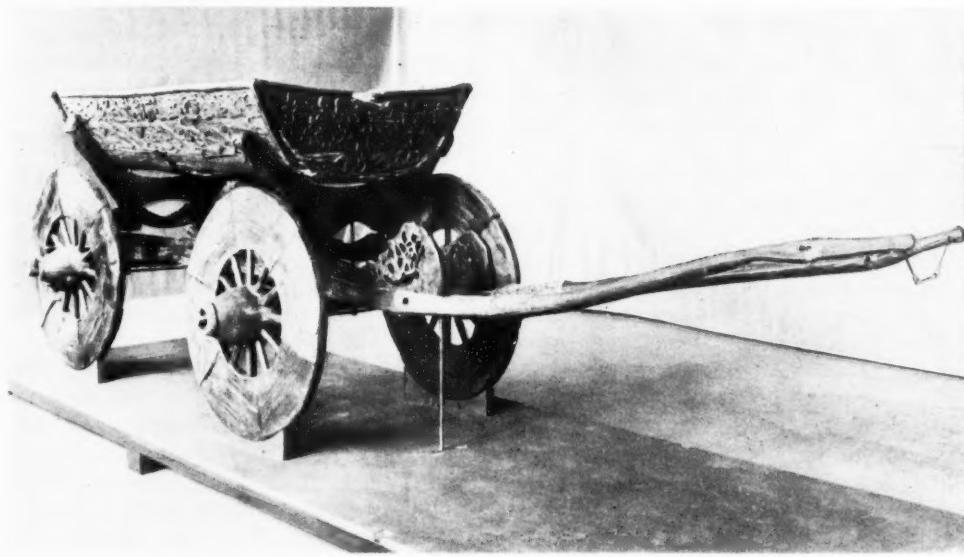
## ART AND ARCHAEOLOGY

venged herself by having a servant kill her husband when he boarded his ship. Being a capable queen, she reigned in Viken for many years after Gudrod's death. Her son was King Halvdan Svarte, and his son, the great King Harald Haarfagre, made Norway into one kingdom about the year A. D. 872. Queen Aasa was buried in her own vessel, now called the Oseberg ship. Like her murdered husband, she was also laid in a mound on one of the royal estates. For about 1100 years they have been lying there. A mere chance again brought them forth and gave us a rare glimpse into the culture and habits of those days.

The character of the Oseberg ship, and the fact that it is so gorgeously embellished, indicate that it was intended for short trips in fair weather. It was a ship built for the personal use of a woman of high rank and not for long excursions and warfare. In design it is unusually spacious, and its lines are

gracefully curved. When the queen boarded the ship with her fair ladies and her courtiers, it was a colorful sight. The red silk sails fluttered in the breeze. Motley cushions and rugs were scattered on deck and under the striped purple tent midships. Thirty bondmen were seated at the oars, ready to row off.

The interment of Queen Aasa was attended by great splendor. Lavish offerings, the rumors of which spread far abroad, were made at the grave. In her honor fifteen horses, four dogs and one ox were sacrificed. On board the vessel the queen was surrounded by a luxury which is astounding for those days. In the grave was placed her bed with down pillows and feather quilts. The walls of the burial chamber were covered with costly rugs from foreign countries, as well as with hangings, woven by the queen herself and her maidens, and dyed with vegetable colors. She had with her her lamps,



THE ROYAL CARRIAGE QUEEN AASA TOOK DOWN INTO THE GRAVE WITH HER.



THE GOKSTAD SHIP WAS A SIMPLER, STRONGER TYPE OF VESSEL THAN QUEEN AASA'S BARGE, AND WAS ABLE TO CRUISE STORMY WATERS.

sewing equipment and all imaginable personal things, such as clothes and linen, kitchen utensils, chests with jewelry, a carriage and four of her finest sleighs, also vegetables and grain. For entertainment there were chessboards, decanters with wine, walnuts and wild apples. In this way the queen would not feel lonesome on her last and longest journey, being surrounded by personal belongings. Her closest bond-woman went with her to death. She had to give up her life in order that the queen should have company on the way to Valhalla. Perhaps she was killed according to the sacrificial ceremonies before being taken on board. But she may have gone into the grave to sit down beside her dead mistress,

guarding her last sleep until her own life slowly ebbed out.

The Oseberg ship is one of the most remarkable finds ever made in old graves. On account of its richness in beautiful wood-carvings, on the ship itself as well as on the carriage, sleighs, bed and other objects on board, it is practically unique north of the Alps. The abundance of ornamentation is impressive. On the carriage human heads are carved so skillfully that they may nearly be characterized as portraits. In general, this art is so elaborate in all details, so perfect of form and bold in the great lines, that it ranks with the foremost artistic achievements of that period in Western Europe.

Undoubtedly, at Vestfold County in

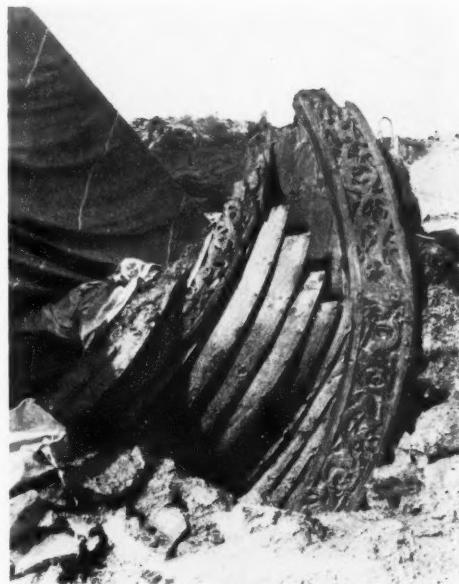
## ART AND ARCHAEOLOGY

Viken, there must have been an old school of art, which, for some generations before the time of the Vikings, developed its style and individual technic.

The Oseberg ship was also violated about the same time as the Gogstad ship. The robbers took most of the gold and silver, but fortunately did not carry off everything.

With great effort and care the ship has been excavated and restored. Its beautiful contents are now preserved in the Historical Museum at Oslo as a proof of the highly developed culture and appreciation of art prevalent among the Norwegians 1100 years ago.

There are many other large ship-graves in Norway, such as those of Tune and Myklebostad. Some of the mounds contained the bosses of shields. Anvils, pincers, sledges and other metal-working tools were also found, clear evidences of an advanced civilization which asked odds of none.



THE OSEBERG SHIP WAS ELABORATELY CARVED AND DECORATED.

## THE HEAD OF SAPPHO ON THE COVER

By DAVID M. ROBINSON

THE head reproduced on the front cover of this number may be a good Roman Augustan copy of the head of the bronze statue of Sappho which Silanion made in the early fourth century B.C. This bronze statue stood in the prytaneum at Syracuse and was stolen by Verres according to Cicero. Cicero praises the statue highly, "so perfect, so refined, so finished; . . . exquisitely portrayed." This head shows the influence of the original bronze in the hair, the sharp eye-lids, the nose, and the lips which resemble bronze technique. The head is similar to the Oxford bust which I reproduce on plate 20 of my book "Sappho and Her Influence," and which has been called Sappho by P. Gardner. It is

similar to the statue of a Greek poetess in the Palace of the Conservatori at Rome. The narrow eyes, long nose, small, delicate mouth, the large flat cheeks and round chin, and oval face appear also in busts of Sappho in the British Museum, the Borghese Palace, in Mrs. Brandegee's collection in Boston, in Constantinople and elsewhere, though the hair is different. Another example of the Palatine type of Sappho has recently been found by Dr. Shear in the excavations in the theatre at Corinth. The statue, of which only the head has been found, probably stood in one of the libraries which adjoined the temple of Apollo on the Palatine and in which Augustus often held meetings of the Senate.



THE POULTRY YARD, BY JAN HAVICKSX STEEN. OWNED BY THE MURITSHUIS MUSEUM IN THE HAGUE. DATE: 1660. PROBABLY PAINTED AT WARMOND.

## NOTES AND COMMENTS

### JAN STEEN'S TERCENTENARY AT LEIDEN

From June to October the city of Leiden, Holland, commemorated the birth of Jan Havicksz Steen, the painter, in 1626, with an exhibition under royal patronage of some eighty of his remarkable canvases in the Lakenhal Museum. As one of the great figures of Dutch painting, Steen distinguished himself by the admirable correctness of his anatomical proportions, composition, the clearness and transparency of his coloring, and a freedom and spirit of touch that rank him among the masters. The Lakenhal collection—the first comprehensive survey of his work it has ever been possible to gather together—comes from abroad as well as from local sources, and affords striking proofs of the wide variety and range of his subject matter, which runs the gamut from scenes of drunken jollity in a tavern to barnyards and stately interiors, portraits, and subjects instinct with drama. In this respect he is excelled only by Rembrandt among the Dutch figure-painters. His earlier work is rich in Biblical subjects and domestic tableaux full of small, intimate figures. His favorite themes appear to have been homely scenes chosen from the life about him. One remarkable feature of his work is the seemingly entire absence of any preliminary sketches or studies for his total of between 500 and 1,000 finished works. Dr. Martin, Director of the Mauritshuis at The Hague, comments upon this in his book on Steen and concludes that the painter made only a few hasty lines, working out his results largely from memory.

Steen studied as a lad under the German historical painter Nicolas Knupfer at Utrecht, and may have had drawing lessons before that from Jacob de Wet in Haarlem. In 1644, at the age of 18, he went to Haarlem to study with Adrian van Ostade and Jan van Goyen, whose daughter he married in 1649. Their five children appear frequently, along with one or both parents, in a large number of paintings. So do the artist's favorite studio properties: his lute, a huge chair, a chest, a sword, and so on. The Leiden show, with canvases typical of Steen's various phases of development, made an absorbing study, and revealed in certain instances the flashes of satire with which he illuminated the life

of his times in a truly Hogarthian manner. After twenty years his first wife died, and six years before his death he married the daughter of a Leiden bookseller. This last period was his weakest, for the pictures painted then all show haste and a less careful finish than his early work.

### THE FLETCHER MEMORIAL AT SANTA FE

A bronze memorial tablet to the memory of Alice Cunningham Fletcher was unveiled on the South wall of the patio of the Santa Fe Art Museum on

August 9, following the annual Fiesta. Director Edgar L. Hewett, who presided, said in part: "Friends of Alice Fletcher are gathered today to express their thankfulness for the noble life she lived and the noble work she did. Nothing we can do can add anything to the splendid memory of Alice Fletcher. The life she lived is more enduring than any bronze."

But her old associates in scientific work and her friends of the Woman's Board of this institution who came under the spell of her lovable personality wanted to place here a lasting record of one phase of her life work. So they caused this bronze tablet to be made, and today we are privileged to dedicate it. The sculptor was Mr. Bush-Brown of Washington, a lifelong friend. Mr. William H. Holmes watched every detail of its creation with Francis La Flesche, the adopted son of Miss Fletcher, and Mrs. Mitchell Carroll. The relief is now installed in

the institution which Alice Fletcher helped to create and which she endowed with her splendid mind and personality. . . . As no other anthropologist ever did, she learned the mind of the Indian race, interpreted it, and expressed it. That will stand forever as a supreme achievement of the greatest woman ethnologist that has lived."

The picture of the tablet on this page is reproduced by courtesy of the Art Museum and of *El Palacio*, the organ of the School of American Research at Santa Fe.

In the Twenty-fifth Annual International Exhibition of Paintings held by the Carnegie Institute in Pittsburgh this month, about 300 canvases will be shown, from October 14 to December 5, inclusive.



THE FLETCHER TABLET.

## GLOSSARY

(Continued from the last issue. For explanations, see issues of June and July-August, 1926.)

### A

**Æ'gis:** (1) in Gr. mythol., the storm-cloud which wrapped the thunderbolt; given by Zeus to Apollo and Athena for safe-keeping; (2) the skin of Amalthea the goat who suckled Zeus, given by him as a shield to Apollo and Athena. [This later form of the legend gradually crystallized into the familiar scaly mantle or cloak, bordered by serpents and having the Gorgon's head in its centre, the whole turning to stone any who looked upon it.] (3) Any defensive armor or shield affording perfect safety.

**Æ'gi-um:** in Gr. history, the Achæan city where the A. League held its conferences.

**Æ'gos-pot'a-mi:** the final battle of the Peloponnesian war in B. C. 405, in which Lysander defeated the Athenian fleet on the A. river in the Chersonesus, Thrace.

**æl:** in Norse mythol., the nectar the dead heroes quaff in Valhalla, served by Freya.

**Æ'li-an:** (1) Tacticus Ælian, a Gr. orator and tactician of the IIId century; (2) Claudius, a Ro. writer of natural history who fl. in the IIId century; (3) Lucius, one of Rome's IIId century tyrants; (4) Meccius, a Ro. physician of IIId century fame.

**Æ'li-us:** Sextus P. C., the IIId century Ro. author of the Ælian Law.

**Æ-el'lo:** in Gr. mythol., one of the Harpies.

**Æ-mil'i-a:** (1) wife of Scipio Africanus and grandmother of Caius Sempronius and Tiberius S., the Gracchi; (2) the name of two Vestals.

**Æ-mil'i-us:** (1) Mamerucus, a dictator of Rome: d. B. C. 437; (2) Paulus, a Ro. Consul and Christian martyr: d. B. C. 216.

**Æ-ne'as:** in Ro. mythol., the son of Anchises and Venus, and hero of the Trojan War in the Æneid; when Troy fell, he fled to Italy and made himself King of Latium.

**Æ-ne'id:** Virgil's epic of the career of Aeneas.

**Æ-e'ne-o-lith'ic:** belonging to the final period of the Neolithic, when copper tools began to replace flint.

**Æ-o'li-a:** a region in ancient Greece or Asia Minor inhabited by the Eolic people.

**Æ-o'lus:** (1) in Gr. mythol., god of the winds; (2) the legendary founder and king of the Eolic people in Thrace.

**Æ'on:** in Phoen. mythol., son of Colpias and Baau, the primeval deities, and with his brother Protogonus, the first mortal; Æon discovered the value of fruit as food.

**Æ-ra'ri-um:** (1) in Ro. history, a public treasury; (2) adj.: fiscal; (3) a Ro. commoner of ancient times, of the lowest rank, who paid only a poll-tax, but could not vote.

**Æ'e'ri-an:** in early Church history, a member of a IVth century reformed sect in Asia Minor, formed by and named for Aerius.

**æ-ru'go:** (1) verdigris; (2) the green patina adhering to old bronzes.

**æs:** in Ro. history, money of either bronze or copper;

**a. gra've:** bronze coins minted during the Vth century, B. C.; **a. ru'de:** the primitive Ro. money not coined but cast in weights ranging down from 2 lb. to 2 oz.

**Æ'sar:** in Etrusc. mythol., the Supreme Being.

**æsc:** an armed Norse galley of ancient times.

**Æs'chi-nes:** a IVth century Gr. orator and rival of Demosthenes.

**Æs'chy-lus:** Gr. tragic-dramatic poet, b. B. C. 525; d. 456; the "father of tragedy" and inventor of stage dialogue.

**Æs'cu-la'pi-us:** (Asklepios): in Gr. mythol., the son of Apollo and first of physicians; deified as the god of medicine.

**Æ'sir:** the twelve Norse gods of Asgard.

**Æ'son:** in Gr. mythol., the father of Jason.

**Æ'sop:** the VIth century, B. C., Greek fabulist.

**æ-sym'ni-um:** a building constructed on advice of the Oracle of Delphi, by Æsymnus of Megara.

**A-e'ti-an:** in Church history, one of the extreme Arians of the IVth century, led by Aetius the Antiochian.

**A-e'ti-us:** (1) a Ro. general of the Vth century; (2) the Arian theologian, who fl. about 367; (3) a Gr. physician and author of the Vth century.

**Æt'na:** (1) an ancient Gr. city of Sicily; (2) an active Sicilian volcano, 9,652 ft. in height.

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

**Argive Heraeum:** The temple of Hera (Juno) at Argos.

**aryballos:** a small, round-bodied, slim-necked, small-mouthed Gr. jug or vase for unguents.

**basilica:** generally, a rectangular hall with nave and aisles separated by columns, and raised platform at one end; the first form used for Christian churches, adapted from the older halls of justice.

**Byzantine:** that form of art or architecture originating in or derived from the Greek or Eastern Empire, whose capital was Byzantium.

**Corfu:** one of the Ionian islands.

**cromlech:** a megalithic monument usually arranged as a circle of menhirs.

**dolmen:** an archaic enclosure of menhirs, covered with a single huge stone or several stones and believed to have been built for burial purposes.

**drachme (drachma):** a Gr. coin, ancient and modern.

**Geometric Style:** a style of Eng. architecture, the 2d in the development of the Pointed.

**in situ:** on the spot; in place.

**menhir:** a very large flat stone, much longer than its width or thickness, set erect in the earth and found both singly and grouped.

**Orchomenos:** a city of ancient Boeotia, sacred to the Nine Muses.

**palaestra:** in ancient Greece, an official athletic school for boys.

**Peloponnesus:** the archaic name of Morea, Greece.

**pezoulia:** a stone bench, or horse-block.

**Proto-Corinthian:** early, or first, Corinthian style in architecture.

**Sicyon:** an ancient Gr. city near Corinth, noted for its art schools and bronze foundries.

**skyphos:** a bowl-like cup without a foot, of ancient Greek manufacture.

**Tiryns:** a city of ancient Argolis, Greece, with cyclopean ruins; famed as the legendary boyhood home of Hercules.

## BOOK CRITIQUES

*Roman Architecture and its Principles of Construction Under the Empire*, By G. T. Rivoira. Translated from the Italian by G. McN. Rushforth. Pp. xxviii, 311. 358 illustrations. Oxford University Press, London and New York, 1925. \$35.00.

In translating the late Signor Rivoira's *Roman Architecture* Mr. Rushforth has done us a great service for, while we may not agree with all the conclusions and implications of Rivoira's studies, there is no doubt but that he will stimulate the serious student to sustained thought on the many puzzling problems of Roman construction and use of materials.

By training and taste an engineer, Rivoira early turned his attention to the structural problems connected with architecture, and from that time on the many fascinating questions raised in connection with the explanation of Roman constructions which abounded on all hands in the vicinity of the Imperial City (and which were constantly being brought to light in other parts of Italy) gripped his steadfast attention. After the unification of Italy in 1870, he received a position in the Department of Telegraphs and Posts, and thenceforward made Rome his residence. Official duties in connection with his government post took him to all parts of Italy and offered him wonderful and ample opportunities for the investigation of Italy's wealth of antiquities. In this way he gained his material at first hand, and in a characteristic, methodical fashion set about to explain his findings. That he arrived at some biased opinions any intelligent student in his field will agree, but that he put forth many theories the soundness of which has been tested by subsequent workers, must also be agreed.

In the course of his career he published three major studies: *Le Origini dell' Architettura Lombarda*, 2 Vols.; *Architettura Musulmana* and the original of the present volume, *Architettura Romana*, all of which have been rendered into English by G. McN. Rushforth. Besides these greater works he contributed less extensive studies to learned journals in both the Italian and English languages.

In *Roman Architecture* he treats the subject chronologically, dividing his material upon the basis of the reigns of the emperors, and discussing the structures in order as they fall under this or that reign. Thus all the great examples of Roman imperial work—baths,

tombs, temples, basilicas, circuses, palaces, and aqueducts—to say nothing of the lesser examples, come in for detailed attention.

As the reader investigates the author's remarks and weighs his deductions, he is impressed with the first hand information that Signor Rivoira marshalls and, regardless of the author's conclusions, feels that the investigator has actually examined the things of which he writes. These observations, apparently scientifically recorded, constitute the valuable part of the work, from which any worker in the field may prosecute his studies in any direction that he sees fit.

The author throughout the work takes pains to point out errors recorded in older studies and, so far as materials, construction and general engineering procedures are concerned, this reviewer sees no reason for questioning such corrections. He sheds much new light on Roman masonry construction and methods of the Imperial Period and, if studied in connection with Tenney Frank's "Roman Buildings of the Republic" (*Papers and Monographs of the American Academy in Rome*, 1924), the present volume should prove of immense value to students in rounding out a knowledge of Roman constructive problems. Best of all are his exact notes on the various materials and general constructive features of many a building, a close examination of which is not possible to the average student. These data are not to be found anywhere else so readily accessible and easily mastered.

In an appendix the "Evolution of the Dome up to the Seventeenth Century" is treated; tracing the development from the contribution of the Romans up through the triumphs of Sta. Sophia, Florence, and St. Peter's to St. Paul's of London. The volume is well illustrated and completely indexed. REXFORD NEWCOMB.

*Olympia, Its History and Remains*. By E. Norman Gardiner. Pp. 316. 130 illustrations. Oxford University Press, New York, 1925. \$16.75.

Six years ago, Frederick Poulsen put all friends of archaeology in his debt by publishing an English translation of his popular summary of the finds at Delphi. Now E. Norman Gardiner has done a similar service with respect to Olympia, a site which, during the forty years since it was excavated, had never been adequately described in English. Data

## ART AND ARCHAEOLOGY

formerly to be found only in the official German publication, have been made available in an attractive book, carefully written and documented, with bibliography and index, the product of sound scholarship and a good sense of relative values.

Mr. Gardiner discusses in considerable detail the location and history of Olympia, tells the story of the discoveries, describes the festival, and analyzes the various buildings. His originality appears chiefly in a study of the historical significance of early Olympia and of Western Greece, and in an attempt to explain the origin of the festival in terms of a Sacred Truce. Judging from the ritual, the season of the year, the olive crown, the armistice and the exclusion of women, he concludes that this is the most likely basis for the institution of the games.

The book is well illustrated with half-tones and drawings, and a reproduction after Giraudon of the Athena metope head as frontispiece. The publishers are to be congratulated upon their workmanship; one could reasonably wish, however, for a more serviceable cover and a somewhat lower price. W. R. AGARD.

*Tibetan Paintings*, by George Roerich. 1 color plate, 17 illustrations. Small folio. Paul Guenther, Paris; Corona Mundi, New York. 1926. \$6.

A reviewer entirely innocent of technical competence is reduced to a cautious descriptive rôle. I speak only as a collector who has handled and seen many Tibetan banners, admiring their sombre gorgeousness of color and their occasional refinement of line, and wondering about their complex iconography. It is to this latter problem that the distinguished painter and archaeologist, George Roerich, addresses himself in this book. He describes a curious blending of Buddhist influences in the Lamaistic monasteries. The main current is the Buddhist iconography of Nepal, from the seventh century; upon this not much later comes a backwash of the pictorial forms of Khotan, with a final sinister influx of Tantric demonology and magic. It was after all this last influence that inspired the finest and most characteristic paintings. It is only the banners to tutelary deities—a Westerner would call them demons—that enlist an energy and picturesqueness at all comparable to the Buddhist art of China and Japan. Tibetan banners were a composite artisan product, one man laying in the outlines from established patterns, a second supplying the coloring. Considering this fact,

the wonder is not that these paintings are not better, but that they are so good. One must admire deeply those colorists who, strictly bound at most points by an immutable color symbolism, produced such sonorous harmonies.

It is possible and even probable that there were earlier and more splendid scrolls which have not come down to us. Very prudently the author claims nothing earlier than a seventeenth century date for any of those listed and reproduced, and many are, relatively, of yesterday. As to quality, they follow the universal rule of Buddhistic art—the older the better.

This book, with its patient analyses and parallels of Tibetan with standard Buddhist names, and its full index, should well serve its purpose of enabling the amateur to find the religious meaning of whatever Tibetan banner may come into his hand. As the first work of the sort in English, it fills a real need.

FRANK JEWETT MATHER, JR.

*The Mummy*, by Sir E. A. Wallis Budge, second and greatly enlarged edition. Illustrated. Cambridge University Press. 45s. net.

The second edition of *The Mummy*, brought out by the Cambridge University Press under its hallmark of good print and fine illustrations, will be of great value to students, curators of museums and others. To curators of provincial museums, as the contents of their museums—principally objects of local interest or natural history—more often than not also contain a few Egyptian antiquities, this work should be of the greatest value. By means of it instead of merely enumerating the objects in their catalogues as "Egyptian Scarab", "Egyptian Amulet", "Egyptian Ushabti", they can so describe the object as to enhance its interest greatly to the general public. This enlarged edition, however, is not merely "an introduction to a catalogue" enabling curators to understand and to explain their exhibits to the best advantage. It is also a concise history of Egypt, a summary of the hieroglyphs and language, giving a lists of gods and amulets, and of the kings of Egypt from predynastic to Roman times. Portions of the Book of the Dead, with fine illustrations of some of the principal scenes, such as that of the weighing of the heart and the judgment scene, add much to its value. The footnotes enable more serious students to study the works of other authors on especial points, and to trace the originals of many of the objects illustrated in the national collection at the British Museum.

EMILY PATERSON.

